

THIRTY-TWO PAGES



# THE NEW YORK



# DRAMATIC MIRROR

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PRICE TEN CENTS

Jimsey in  
"Little Church  
Around the Corner"

Master Jack Ryan

Little Aulus in  
"Duo Yaris"

Joe Harper in  
"Huckleberry Finn"

## THE NATINEE GIRL



The type of stage woman has changed so steadily of late that it would seem as though the old fashioned heroine, so unreal, so noble and so altogether goodly-good, would have no place in the drama of the future.

The angel-woman, when she is found in real life, is extremely disappointing. Unless woman be possessed of sufficient assertiveness, feminine faults and a spice of devilry in her composition she is apt to be either a bore or a hypocrite.

The effort of playwrights to take their types from life has resulted in the banishment of the too-good female; but in her place the play-makers have thronged to the other extreme and the extreme lady villain now holds the stage.

Time was when the ingenue, in white muslin and blue ribbons, typified innocence; the heroine symbolized goodness, and the suffering and persecuted she put up with was enough to discourage any audience of women from the idea of virtue for virtue's sake.

The adventures in scarlet and spangles was always a clearly defined character, and she was tagged, usually, with a cigarette, so that there might be no mistake about her viciousness. But nowadays our stage women smoke cigarettes with their afternoon tea and make naughty epigrams with perfect self-possession, and nobody even suspects them of being any worse than they ought to be.

Thus has the stage type undergone a change. Whether it is Ibsen or Pinero that has done it, or whether the public has grown too old to accept the idea of the entirely perfect feminine human, who can say? We now are fed with raw meat in the way of Ibsen, Hedda Gablers and Mrs. Tanquerays, Magdas, and emancipated wives and near-wives all surprisingly well dressed and interesting.

And even in poster art we have the Beardsley girl as opposed to the Barne Jones angel, the Mucha woman in contrast to the Madonna. The woman sinner is at last being recognized and given a place in the temple. The drama owes her something, at all events.

Truth is art, and we suppose that the woman—being always a creature of environment and always endowed with more emotion than logic, and ruled by heart rather than head, will have faults and even sins to add their shadows to the high lights of her personality. We make more interesting sinners than men, because our mentality is always wrapped up curiously in our impulses; an inner core, but, nevertheless, a core. It is this that makes the problem.

Men deal with actualities untroubled by emotional heights and depths. They like to rave and to rail about sentiment when they are endeavoring to make character with a woman, for it is always a good card—except with women who have cultivated the masculine point of view. But the stage woman, as our playwrights are at present building her up, threatens to become a Frankenstein—a tangle of intellectuality, cruelty and sexual depravity draped in a Paquin gown.

The more we study the problem woman, the more we like cats! The oftener we gaze upon a Pinero heroine waving her tattered reputation in the face of an audience—always a fashionable audience when it is a Pinero play, the more poignantly must we admit that there is nothing artistic about a blameless life. It is like a silver lining floating unnoticed in space, because it has lost its cloud.

Clyde Fitch, in *Her Own Way*, has made a rather daring departure in the heroine, for he has made her a sweet thing, self-sacrificing and all the rest of it, but with lines to speak that hint at her possession of possibilities for sinfulness. She is by far healthier and more wholesome than a Tanqueray or an Iris; less confusing than a Nora or a Magda—more, in fact, in the modern picture.

Perhaps it may remain with Mr. Fitch to give us a heroine who will neither frighten nor confuse us. His green-eyed girl was a rather natural creation, for she was unreasoning, inconsistent and lovable. The Tanquerays and the Ibsen women are sometimes fascinating in their tantrums, but they have ceased to be womanly before they began to make epigrams, or to bifurcate their sex instincts.

When a playwright wants to put a decent sort of a girl on the stage he harks back to the Colonial, the Revolutionary or the Puritan period. For his really hard cases, he dives into the French courts—but his modern woman is either a problem or else a—well, dusty on the hem, let us say, with the Master.

Above all other types there is a dreadful threat that the lady inebriate will now have her place in the drama. Long ago the gentleman who used to roll around the stage giving an exhibition of dramatic alcoholism ceased to even exist. And despite the Faversham revival, the character has languished and the pathos and the humors of drunkenness have been left out of the gamut of the stage hero or villain.

But ever so many seasons ago Maude Adams made a tremendous success with her cleverness in portraying a lady who had wined unwisely, or who pretended to have done so—I forget which.

Last season we had Blanche Walsh as Maslova, and even the greatest of her admirers balked at the scene in which this form of feminine degradation is exploited with sufficient realism to disgust.

And now in Edward Harrigan's typically Harriganesque and amusing play we have

Jennie Yeamans making a hit as Boozie Susie, an undeniably clever but equally revolting exploitation of the same sort.

There are, despite the realists, any number of things that we cannot relieve from their unpleasantness sufficiently to allow them a place in the modern drama. All these studies of diseased conditions belong to the morbid, French abstinence-soaked school, and the talent that is wasted on their exposition is a perversion.

Beyond this the Harrigan play is delightfully distinctive, original and bright as compared with the vast amount of imitative material, types, dialogue, scenes and plotlessness that illumine so many of the plays that are propped up by good casts.

This actor-author was discovered too long ago to claim any credit for him as a find at this late day, but it is a fact that the lines in *Under Cover* are far cleverer than many of those that shine forth in most of our "laughing successes," as the "ads" call them.

It is true that their delivery and the nature of the play and its people do not allow for the delivery of these lines in a crisp and incisive manner that would bring out their wit, but the close listener cannot fail to discover their continuous chain of fun. Especially is this noticeable in the scenes between the darkey characters, usually the most banal and tiresome of all scenes. Sparks and Colyer and Wild give an interpretation to these scenes and the lines they have to speak that is inimitable.

Williams and Walker might learn much of these players as to the serious emotional side of the negro that becomes so irresistibly funny when played without any attempt at burlesque, but with deadly seriousness.

It is too bad that a Broadway house has not held this new Harrigan play. It is so far above many of the fool things that we call comedies that it cannot be classed with any of them.

Zangwill knows his Ghetto and Dickens understood the slum world of London; and so Harrigan knows his tough East Side. It is native literature—art that depends neither on glitter nor glamour for its foundation, but rather, on its truth to life.

But with all the new theatres going up it is not likely that New York will throw to the Murray Hill Theatre to study art.

Theatregoers contract habits as to the houses they patronize, just as they like certain clubs and restaurants. The Italian theatre on the Bowery will always remain a slum, even though it may boast Duses and Salvini in the rough.

But Harrigan is, in his way, a poet of the people; a Villon who takes his themes from life that really is tawdry, commonplace and, often, a bit coarse. And so while we weep with Santuzza, we shudder over Boozie Susie.

Perhaps Boozie Susie, in Italian, with a plush curtain, a plaster cupid, and a bad orchestra, would be pathetic on Broadway? Who knows?

## THE MATINEE GIRL.

## MASTER JACK RYAN.

Jack Ryan, the lad whose portrait appears on the first page of this issue, is of the stuff of which good actors are made, and, luckily for him as an artist, he is serving his apprenticeship on the stage in the days of his youth. He is now thirteen years old, and it is seven years since he made his debut. His parents are play-actors, his father being William E. Ryan, who for ten years was a member of the Hoyt and McKee companies.

Jack Ryan began his career as Little Lord Fauntleroy and played that role over a good part of the country. Then, as the child in *Rosalee*, he won success by reason of his naturalness and boyish charm. In the Whitney production of *Quo Vadis* he was the Little Jesus, and the *Louisville Courier-Journal* said that his death scene in that play surpassed the work of nearly every man in the cast.

Two seasons ago Jack played an important role in Thomas W. Broadhurst's play *Justice*. Last season he played Joe Harper, the cry-baby, in *Huckleberry Finn*. In that role he proved his versatility by giving a most laughable impersonation. This season Jack is playing Jimmie Warren in *The Little Church Around the Corner*, and is making a great success in the part. The reviewers write of him almost as if he were the star of the company. His part contains sixty-two sides. The role is a very sympathetic one and the lad makes it ring true in its every emotion.

Personally Jack Ryan is a manly, straightforward, courteous boy. By his affability he has earned the sobriquet among his fellow players of "Magnetic Jack." During his career on the stage his education has by no means been neglected. He carries his books with him, and being a great reader he is far better informed than the majority of boys of his age.

## THE NEW EMPIRE THEATRE.

The new Empire Theatre was opened last Tuesday night with John Drew in *Captain Dieppe* in the presence of a typical Drew audience. The enthusiasm was about evenly divided between the play and the new theatre.

Summer the inside of the building was torn out and renovation begun under the direction of Carrere and Hastings. The results which they have attained go far to make up for the time lost in its completion. The theatre is practically new and is comfortable and artistic. One enters from Broadway into a plain lobby of Caen stone, passing through a niche surmounted by three arches. The second or inner vestibule leading from this is in Louis XIV style, as is also the interior of the theatre. The third vestibule is closely connected with both the theatre proper and the second vestibule, and is decorated with a ceiling piece, tympanum panel by William De L. Dodge. The auditorium is finished in gold and red, the gold predominating, but being blended in such a manner as to make a thoroughly artistic and pleasing result. The body is ornate with gilded columns at the boxes, with golden decorative designs enhanced by frescoes and a beautiful ceiling piece by Mr. Dodge. The seats are of a special design, and are of a comfortable slope and have plenty of room between the rows. The aisles are roomy, and there are no pillars under the balcony.

## ACTORS' SOCIETY TO AID FUND HOME.

At the last meeting of the Board of Directors of the Actors' Society the following resolution was adopted:

"WHEREAS, The Actors' Society of America, as representing the professional players of America, deems it within its province to assist in sustaining and perpetuating the Actors' Fund Home; therefore, be it

"Resolved, That it is the opinion of the Board of Directors of the Actors' Society of America that no member of the theatrical profession should, and earnestly request that no member of the Actors' Society of America will, take part in any such concert, unless it is specifically agreed and announced that twenty-five per cent. of the proceeds of said concert shall be given to the Actors' Fund Home. It is also the opinion of the Board of Directors of the Actors' Society of America that this decision should be incorporated into the By-Laws of the Actors' Society of America as soon as practicable.

"Be it Further Resolved, That a copy of these resolutions be sent to the Trustees of the Actors' Fund Home as an earnest of the determination of the Society to assist them in this matter."

## REFLECTIONS



Photo by Morrison, Chicago.

Mildred Holland, whose portrait appears above, in her present tour in *The Lily and the Prince* is repeating her former success and is attracting attention wherever she plays. As Angela di Saville Miss Holland portrays a character that is admirably suited to her temperament. Her ability in the part with her personal popularity is winning commendation from press and public as well as large audiences.

Claire Canfield, the American contralto, with Stephenson's American Comedy company, now touring the Antipodes, is winning marked success. She will return to America about Feb. 1, going direct to New York, where she is under contract to appear with a well-known opera company.

Charles E. Huntington closed with *The Beggar Prince* Opera company in Emmetsburg, Ia., Oct. 17.

Dave Braham made a return visit to Lawrence D'Orsay at the Princess Theatre last Wednesday night, appearing on the stage during the progress of *The Earl of Pawtucket*.

Mark Twain has leased his country place at Tarrytown-on-the-Hudson to Charles A. Gardner. Mr. Clemens and his family are to sail for Italy soon to spend the winter.

Mrs. Theodore Roosevelt, accompanied by Secretary of the Navy Moody and Justice and Mrs. Holmes, occupied the Presidential box at the New National Theatre, Washington, last Wednesday night, and witnessed Kyrie Bellew's performance of *Raffles*. Earlier in the day President Roosevelt received Mr. Bellew at the White House by appointment.

Max Freeman has been engaged to assist William A. Brady in the production of *The Pit* and will also originate the role of M. Gerardy.

Mrs. Carter Harrison has brought out another book of fairy tales, entitled "*The Star Fairies*." Her first book, "*Prince Silverwings*," has been dramatized and will be produced at a Chicago opera house next season.

Louise Moore has succeeded Helena Fredericks in the role of Edith in the cast of *The Prince of Posen*.

F. Marion Crawford arrived in New York last week, from his Italian home in Sorrento, on the *Kaiser Wilhelm II*. The object of his visit to this country was the presenting of the manuscript of a new play, founded on his book, "*Zoroaster*," to a new New York manager. It is said that the new play will be presented at the New Amsterdam Theatre next season.

Maeterlinck's *The Wonder of Holy Anthony* was given its first presentation at the Schauspielhaus, Frankfurt, last Wednesday night.

Marion Francis has a new play called *The Price of Shame*, written by Howard Wall.

Augustus Pittou has received an offer from Dublin for a tour next season of the important cities in Ireland by Chauncey Olcott in Terence, his new play.

In June Manager Fred Niblo will produce *The Winding Hand*, James W. Harkins' play, in London for an eight weeks' run with Maud Hall and Carlton Macy as the stars.

Our New Minister will have its first New York presentation at the American Theatre on Monday, Nov. 30. The cast includes: Ernest Hastings, Charles Stedman, Joseph Conyers, John Barker, Louis Fier, Fred Mower, John J. Harley, Grant Foreman, W. C. Tanner, Grace Hanson, Clara Rainford and Phila May.

George Fawcett probably will go out just before the holidays for a brief tour in a revival of *Othello*, and will be seen principally in the South, opening at Newport News.

Walter R. Seymour, formerly leading man with When Knighthood Was in Flower, is now a member of the George Fawcett company, Baltimore.

William Richards, formerly a member of the McClory Stock company, is now suffering with a broken arm at his home, Dingman's Ferry, Pa.

Olivia Lowe returned to New York last week from London owing to illness in her family. Miss Lowe was under engagement to originate a part in a London production, but on account of her return she was compelled to cancel the contract.

A number of plays entirely new to this country, by noted foreign writers, have been secured by the American Academy of Dramatic Arts for representation at the matinees given by the pupils of the Academy. The first of these will take place in the Critterion Theatre on Nov. 5 and subsequent matinees at the New Empire Theatre. Long plays by Paul Hervieu, Paul Heyse, David Drummond and Henry James, and short plays by Mrs. Edith Wharton, Alfred Suto and Felice Carvalotti will form the programme for the first four matinees of the school.

Conroy and Mack's *Lights of Gotham* will open in Baltimore Nov. 2.

*The Rising Generation*, headed by Conroy and Mack, will open in December.

Charles Richman and his leading woman, Miss Sheldon, entertained Governor Bates and staff and Lieutenant-Governor Curtis Guild, of Massachusetts, upon the stage at the performance of *Captain Barrington* in Boston.

A copyright performance of *Merely Mary Ann*, the Zangwill comedy, in which Eleanor Robson is soon to open her starring tour in this country, was recently given at the Corn Exchange, Wallingford, England, with Mrs. Jerome K. Jerome in the leading part.

Nat Goodwin will open the New Amsterdam Theatre Oct. 22 with *A Midsummer Night's Dream*.

Kenneth Lee, who is at present in Detroit, is writing a new play for Mr. and Mrs. Sidney Drew. Mr. Lee is the author of several one-act plays in which these players have been successful—among them *When Two Hearts Are Won*

and *Diana on the Chase*—and he now has in hand a subject for a regular play for them that is believed to promise great success.

Clarence L. Partee, editor of *The Codman* and secretary and treasurer of the American Guild of Banjoists, Mandolinists and Guitarists, is arranging a music festival to be given in Carnegie Hall on Jan. 29. Only banjo, mandolin and guitar music will be played, and it is expected that the festival will cause a revival of interest in those instruments.

Julian Edwards arrived in New York from Europe last Tuesday.

Lawrence Williams joined *The Way of the Wicked* at Toledo, to play the heavy and direct the stage. W. T. Boyer joined at the same place to manage the company.

Julia Marlowe will present *Fools of Nature*, Grierson Grierson's Way and Yvette at the Criterion Theatre previous to the Southern-Marlowe combination next season.

Frank Gilmore, Vincent Serrano, Frederick Perry, Fritz Williams, Eugene Jepson, Robert McWade, Jr., Edward Mackay, Margaret Illington, May Buckley, Olive May and Miriam Hutchins, comprising the company which will present *A Japanese Nightingale* at Daly's Theatre on Nov. 16, began rehearsals of the play last Tuesday.

Gustave Saenger is the composer of the music for *The Prettv Sister of Jose*, in which Maude Adams appeared for the first time last Tuesday night.

Bernice Golden, Adelaide B. Matthews, and May Tully, all graduates of the Stanhope-Whearcroft Dramatic School, have signed with prominent productions.

Marion Terry has been offered a place in the cast of Eleanor Robson's new play *Agatha*. Miss Robson will appear in *Agatha* soon after she begins her tour in *Merely Mary Ann*.

Georgia Welles, Forrest Robinson, Louise Arnot, Jesse Charron, Grace Noble, Maribel Seymour, Connie Runkel, George D. Parker, Paul Scott, Harry Crandall, Ted Breton, Thomas Gunn, James S. Devlin, and Frankie Cooke are included in the cast of *Lottie Blair Parker's* new play, *Lights of Home*, which opens at the Fourteenth Street Theatre Nov. 2.

Howard Kyle will star this season in a revival of *Rosemary*. Arrangements were completed to this effect last Tuesday.

Franklin Johnston has signed with Robert McDowell to go in advance of *A Game of Hearts*.

Alice Holbrook has joined the Ziegfeld company with Anna Held in *Mam'selle Napoleon*.

Florence Ackley was successfully operated on Oct. 2 for appendicitis by Dr. Richard H. Gibson at Scranton, Pa. Her condition is improving.

Ernest Lanson will withdraw from the New York State Folks company at the end of the Philadelphia engagement on Oct. 31, and come to New York to finish organizing and rehearse his own company in his new play, *Young Tobe Hoxie*.

Arthur Byron has left the cast of *Her Own Way* to prepare for his starring tour in *Major Andre*.

Conno Stuart Gordon Lenox will support his wife, Marie Tempest, in *The Marriage of Kitty*, which will be presented here Nov. 30. He will play the principal male role and is, as well, the adapter of the play.

William Collier will be seen in *A Fool and His Money* at the Bijou on Oct. 22. Mr. Collier will play the same part that Mr. Finney was so successful in last year, and Mrs. Collier (Louise Allen) will play May Vokes' old part.

The front portico of the Herald Square Theatre was wrecked last Monday afternoon by a runaway horse dashing into it. Several persons barely escaped injury.

Elsie de Wolfe is to have a play written for her by Paul Kester.

William Clark, one of the proprietors of the Coney Island Juvenile Extravaganza company, was arrested, it is said, in Hamilton, O., on Monday, Oct. 5, by Trust Officer A. R. Clements on the alleged charge of employing on the stage children under 14 years of age. The specific charge in the warrant, it is said, was the employment of Mary Mulligan, aged 10; Nellie Walsh, aged 6; Katie and Stella Haddfield, aged 13 and 12, respectively, and Irene Meyers, aged 13, five separate warrants being sworn out. The warrants charge Clark, it is said, with employing children in Hamilton, O., for the purpose of singing and dancing at a public performance, being based upon a law which makes it compulsory that all children under the age of 14 years attend school during the school term.

Grace George is to begin her London season in the Spring in *Pretty Peggy*.

Frank Trumbull is to establish an office in London for William A. Brady's attractions.

Charles H. Perry, playing leads with the Ward Stock company, has purchased W. T. Ward's interest in the company. Mr. Ward was compelled to sell out and return home from Lewistown, Pa., owing to the seriousness of illness of his wife. The company will continue under the old name, but under the direct management of Mr. Perry.

*The Dog Trainer*, a new musical comedy, by Seymour Hicks and Ivan Carroll, will be produced in New York soon.

James J. Wallis is playing the juvenile role in *Julie and Elmer Walter's Just Struck Town*.

Marie Steers and Baby Beatrice are with *When Women Love*.

Edith Merrilees is studying with Professor B. V. Giannini for light opera.

Emanuel Romaine will sail for Germany at the close of the present season and study for grand opera.

Rudolph Aronson has the management of the French version of *Erminie* in Paris at either the Vaudeville or the Sarah Bernhardt Theatre next Spring. Mr. Aronson has forwarded to Paul Gavault, the Parisian playwright (who is now translating *Erminie*), the new numbers which were specially composed by Edward Jukobowski for the recent Vienna performances.

Along the Mohawk closed in St. Joseph, Monday, Oct. 12.

Cecilia Loftus narrowly escaped injury on the stage of the Herald Square Theatre last Tuesday by the falling of a set of heavy steps.

Annie Blanche is being featured in *George E. Gill's A Little Outcast* company, and no Kate Emmett, as was reported.

Willbur Mack's company will open its sixth season Nov. 9 and will play three-night stands only.

Edwin Warren has sold his interest in the Vernon-Warren company to Benjamin B. Vernon. The company will resume its old name of the Vernon Stock company.

Carlton Willa, who was stricken blind over two years ago, sailed on Wednesday, Oct. 14, on the *Mafratie*, to be under the care of his relatives in England.

George Mack, who was one of the original Foxy Grandpa boys with Joe Hart for the past two seasons, has signed a five-year contract to star under the management of A. H. Wood. A comedy-drama is now being written by a well-known author and will be produced early next season with a large cast.

Alice Fischer, Grace Filkins, Madame Evans Von Klenner, Mrs. Hermon Force and William Armstrong were among those who entertained at the first of the Winter meetings of the Woman's Auxiliary of the National Art Theatre Society, held at Tuxedo Hall last Friday afternoon.

Harry Ernest, of the Quaker City Quartette, is ill with pneumonia at his home, No. 930 Greene Avenue, Brooklyn, N. Y.

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The big business of Priests of Pallas week was well advanced the week of 11-17, the theatres offering an excellent line of attractions, nearly all of which were new to Kansas City.

The Willis Wood was packed to the doors 11-14 to see "Lillian Wall in Resurrection." So much has been said of this production that it was little wonder that the house was sold out long before each performance, even standing room being scarce. The story line and the presentation were excellent without exception. Miss Wallah, always a great favorite here, has probably never scored more emphatically than in her performance in this production. Her playing was something never to be forgotten, the earnestness and utter abandon given the character showing a rare conception. Prince Dimitri was finely played by Alexander Von Kall, and the supporting cast was excellent. The production was a big time. Aside from these two roles there was no part of great importance, but all were well played. William M. Wadsworth, Forest Flood, Mrs. Henry Wadsworth, and Miss Lillian Wall, Edna Kall, and Jean Patriciu dea deserve mention for well played parts. Tim Murphy in The Man from Missouri 15-17. Kara Kendall in The Vinegar Boy 18-21. Joseph Jefferson 22-24.

Rebecca Warren in Teas of the D'Urberville played to large audiences at the Grand 11-17, creating a most favorable impression. This was Kansas City's first production of the kind, and she also played a little, save by reputation. Miss Warren was seen to excellent advantage in the title-role. There is a naturalness about her acting that is particularly noticeable in the more important parts. The supporting cast was one of merit. John B. Walker, as Angel Clare, seemed to get all that was possible out of the role. Harold Hartsell, a former member of the Grand, as Simon, was excellent. The story line. Also D'Urberville, his work in the last act being especially good. Peter M. Lang furnished an excellent character sketch as John Durbesheim, and Clara Reynolds Smith was a fine Simon. Lillian Wall, Edna Kall, and Jenny Dunbar, Will J. Dean, James Cripps, and Nellie and Lillian Claire also deserve mention. The production was well staged. Arizona 18-24. The Beaudes 19-24.

Eben Holden was the Auditorium offering 11-17, and as this play was also new to Kansas City it did it a good week's business. The presenting co. was Henry Brown and the production was excellent. Henry Brown was an excellent portrayal in the title-role and was frequently applauded. Adele Lane was charming as Hope Brower, her acting insinuating much feeling into the role. John J. Williams brought up with much spirit, while John J. Clark did well as Robert Livingston. George E. Clancy furnished some good comedy as Tip Taylor. The Paradise Valley Theatre had a most pleasing feature. An American Hobo 18-24.

The Two Little Walfs was the attraction at the Gillies 11-17, and while the play is not new by any means, it is a kind of a new play. The story line was very good, the crowd turned out nightly. Stanley ar Lolita Lamb, two very clever children, were very prominent in the play and were frequently applauded. Blanche Smith was a fine Simon, and the supporting cast was excellent. Bert L. King as the villain and Sully Guard as the wronged husband, both played their parts well. Francis Jones, Robert Harland, Charlotte Wright, and George Gibson also deserve mention. The Cripple Creek 18-24.

The Cherry Blossom Burlesquers held the boards at the Century 11-17, opening to good audiences Sunday, who seemed well pleased with the production. The Cherry Blossom Burlesquers, A Night at Narragansett Pier were the sketches offered. The co. included about the usual number of performers of more or less ability. In the olio the Alpine Comedy Co. and the Alvin Comedy Co. were the performers. Others on the bill were Gotham Comedy Four, Spencer and Held, Orletta, Hurd and Orletta, and Williamson and Gilbert. Farlane Widows 18-24.

Epiphany's Musical Minstrels, a local organization of some two hundred members, gave one of its delightful performances in Convention Hall 8 to an audience of over ten thousand people. This organization consisted of four companies. The first company, of John Behr, musical director, and Seymour Rice, stage-manager, has gained a degree of excellence not even excelled by a professional co. The programme consisted of fourteen sketches. The first was "The Little Boy in the Woods," while Seymour Rice, Frank E. Lett, Jack

Burnett, and Fred A. Lamb did the principal and new work. The performance opened with a medley of popular songs, which were received enthusiastically. A song and dance, "My Gal from Dixie," by Clay Arnold, scored tremendously. George Bracklein, who holds the world's championship as a horse artist, was hardly less well received, while William H. Clark sang through four another series of applause. A comedy character song by Sherman Rice was a big hit, and Thomas Hayde, as "Old Black Joe," repeated his success of last season. "My Own United States," as sung by William G. Rogers, proved the most popular vocal selection of the evening, several of the audience singing along. Other vocalists were Harry Baley, George W. Curtis, Dr. Walter Jackson, John F. Lumpkin, and James H. McQuade were more than well received. The performance ended with a grand finale by the entire cast, singing "When the Band Played Waltz Music."

The annual Horse Show will be held in Convivial Hall the week of 19.

D. KEEDY CAMPBELL.

When Jessie Millward gets into New York with A Clean Slate, the writer hopes that she will score upon it a long and comfortable run, for she's got a bright and intellectual play, whose keen dialogue and refined wit are bound to be appreciated by the more refined and intelligent. Moreover, she is an artist, at every point, and her co. is a fine one. They gave a Court Square audience a delightful evening. G. Miss Millward, E. G. Glavin, E. J. Convery, E. J. Verner, E. J. Herbert Budd, Dr. J. W. Wolfe, E. J. Verner, E. J. Herbert Budd, and the rest, and there should be a word, too, for Manager Dillman, who produced the play so perfectly.

Barbara, I don't say any under the management of Mrs. Herne, who was played by 10 to appreciative audiences. Captain Dan Marble is played this season by Charles G. Brandt, himself for a while on a engaging level.

Without the production of Charles Frohman, William Shakespeare's As You Like It was presented 14. Henrietta Crossman was Rosalind and the star, and a very fine Rosalind she is, intelligent, vivacious, sweet, and a little bit of a coquette. The other parts were played by a fine co. made also a distinct hit as Audrey, Frederick Lewis, John Mason, and Mary Shaw's Ghosts, made a very fine production, and Charles Bowser as Touchstone, John Mason as Adam, and the rest, as well as William Herbert as Adam were notable in a cast of all around excellence. The scenic mounting was

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A pleasing feature of the closing performance of The Bumble Bee Club at the Lyceum Theatre 10 was the presentation to Mr. Stoddard by the Scouts of Detroit and Windsor, with a handsome plaid, the presentation speech being made in a happy manner by the Scoutmaster, Mr. Stoddard, who accepted the gift with a few well chosen words, expressing his pleasure at having been remembered. The same donors presented each member of the co. with a Scout's cap, which was worn throughout the entire performance.

W. B. Lawrence, part owner of the Avenue Theatre will become manager of the house, succeeding H. H. Larkin, who has held the position since the theatre was opened. Mr. Lawrence has been treasurer for some years treasurer of the Detroit Opera House and is one of the most popular theatrical men in this city. He will begin his new duties next week when he takes over the theatre management from the Colonial Theatre, Cleveland, which is owned by the same co.

Eugenia Blair in a revival of Zaza at Lyceum Theatre is drawing goodly houses. If we must have such characters Zaza depicted our times it would be well if all gave them the modest and womanly interpretation that characterizes Miss Blair's interpretation. The lady offers a different type of Zaza from the one familiar to the majority of us. We must say her embodiment is more to our liking in that it is more refined and yet does not lack in its vital points. Katherine De Barry gives a splendid performance in the character of the Countess. Mrs. Browne made a great success as Cascard. M. De Fresnoe was capably done by Maurice Wilkinson, whom we have long known as an actor of considerable merit. F. J. F. is a fine actor. The theatre was a gem in its own small way. Others in the assistance of Miss Blair are Frederick Ellis, Duke Leopold Lane, Harriet Ross, Bertha Huntington, Fannie May, and others. The theatre will continue to give two performances during the engagement. Robert Emmet 18-24.

The Walnut regulars have the opportunity to pass under the wings of W. Lawrence's The Price of a Paper Rose, which opened a week's engagement 11-17. It deals with a phase of life in New York city and shows the attempt of two desperados to wreck the lives of two sweethearts. The play is written by Thomas O'Brien is well equipped for the role of Jimmy Casey, and Clara Havel won out instantly as Maggie Cassidy. Emmet Williams is an ideal stage villain and a splendid actor. The remaining characters are all well taken by George O. Morris, James J. Flanagan, Frank Beck, Cliff Dean, Cecil Campbell, Mamie Mann, Pearl Williams, and Ned.

Detroit Opera House has Mary Mannering in The Stormborn of Geraldine 12-17, for the first time here, with a cast numbering Ann Archer, Isabelle Woodrow, Kate Lester, and Mary and Catherine O'Neil. Georgeanna Fitch, Grace Arlington, Ed Henderson, Virginia Stanton, Frances Wells, Florence Brder, John Craig, Louis Mason, H. H. Hazzard, Shorty David Proctor, Henry H. Haddad, Anna Manfield, R. F. Brown, Frank Haskell, Anna Anderson, and R. F. Brown. A double bill will open this theatre week following, first half Maude Adams in The Pretty Sister of Jose, followed by the Dowry of a Princess. FRANKIE

The Thauler user co. appeared in Nathan Hale at the Academy 12 before a good house. The performance was one of the best offered by the stock co. this season, and the administration of the production was excellent. Edgar Baume was never seen to better advantage than in the title-role, which he portrayed with perfect ease and grace. His performance was a fine example of his mark of her artistic ability in the part of Alice Adams. Lee Barker scored one of the biggest hits of his career as Al Adams. His performance was a fine example of his mark of her artistic ability in the part of Alice Adams. Lee Barker scored one of the biggest hits of his career as Al Adams. His performance was a fine example of his mark of her artistic ability in the part of Alice Adams.

The Tenderfoot drew a large audience at the Davidson 11 and was well received. The piece is styled an operatic comedy and contains enough variety in the plot to make it distinctly attractive. It is by far the most exacting. An unusually large chorus do excellent work and display an astonishing array of quaint and pretty costumes. The scenery is also very picturesque. The score being excellent, the suitors during the performance. Richard Carle in the leading role furnished an endless amount of amusement in his own droll manner, and he is well supported. Edmund Stanley was repeatedly encored some of the best comedians of the stage being allotted to him. Charles Wayne in an unconventional and interesting characterization scored a hit. Henry Norman received his usual cordial welcome, and William Rock, as a Chinese character, did not lose his popularity. Miss Conley won a fair share of the honors. Agnes Paul captivated all, Anna Conley was vivacious and clever, and Ethel Johnson attracted much notice. William Faver, sham 18-17. The Eternal City 18-21. House card

Ward and Vokes drew a packed house at the Bijou 11 in their new offering entitled A Pair of Pinks. The performance consisted of the usual mélange of farce, burlesque, comedy and song, and the company had abundant opportunity to display their talents in this particular line. Margaret Alice Vokes made a hit in a character somewhat different from her previous ones, as Dorothy Dix, a tragedienne, graceful and charming as ever. Vinie Davis also appeared in the cast to advantage, and Charles Howard was laughable in the Hebrew part. Numerous minor characters were ably impersonated, and the production had an able and attractive band, handsome scenery, and pretty costumes. The performance pleased throughout. Shore Acres 18-24.

Patrice appeared in the stellar role of Driven From Home, at the Bijou 11 and was well received by a crowded house. Some excellent support was given by Walter Wilson, Charles Hutchinson, Hal Clarendon, and Marie Heger. The piece was adequately staged, and the production excellent. The Head Waiters, Seated by Joe Kelly. 18-24.

At the Fabst Im Bunten Rock was repeated 11 before a good house. Lie Rothe Rohe (The Red Rohe) with the A. A. and the B. B. and the C. C. and the D. D. Holmes opened his series of lectures at the Fabst 13 to S. K. O. The able lecturer was received with enthusiastic applause, and his subject, The Yosemite Valley, was treated in a skillful and most interesting manner. Mr. Holmes will appear at the following evening The Yellowstone. CLAUDE L. N. NORRIS.

At the Providence Opera House 8-10 The Silver Slipper proved one of the biggest successes of the season. Few productions that come here are as prettily staged and costumed, or presented by as fine an acting co. The chorus was large, attractive and efficient. The story was a new one, and was better than Ann Tyrrell. She was bubbling over with sweetness, and was a charming Wrenne. Sam Collins, who has replaced Sam Bernard as Henry Blamire in *La Vie Parisienne*, was very good. The play was out comedy that went straight to the laugh strains of every one. Cyril Scott, Joseph Welch, Nace Bonville, Laura Clement, Alice Lessing, Carolyn and Frances were all good. The production had a number of one of the most sensational features was the dancing by six English girls. They were enored time and again, and made the hit of the production. Large

Frank Daniels was a welcome visitor at the Providence Opera House 12-17, appearing in his new musical comedy, *The Office Boy*, to large houses. It was a little bit of a double act as he was also he is the chief merry-maker. He is one of the jolly fellows whom all want to see every time he comes to town. The new piece is entertaining and has had a big success. The production is quite unusual, by a splendid chorus and an excellent cast of principals, among whom were Louise Gunning, Violet Halls, Eva Tanczer, Alfred Hickman, and Sydney Ross. *The Office Boy* is in the Palace from Jan. 20-21. Four Cohans in *Running for Office* 22-24. Kellar has been coming to this city for a great many years and has been a big success. His prices until his present engagement at the Empire 12-17. The result was a series of large houses. Mr. Kellar's amusing and mystifying entertainment is excellent throughout. In the Palace of the Kings 19-24.

At the Imperial 12-17 the laugh producer, A. Hot Old Time, drew large houses. Even without the Hot Old Time, Ray, played by Eddie and Eddie Weston and Lottie West Wyndome played the parts of Sandy and Mrs. Stonewall Blaser excellently. The comedy with the Hot Old Time and the laugh producer in her songs scored hits of large proportions. Gusie Nelson, Josie Davis, Thomas G. Fortune, and the Nelson Trio had good specialties that were well received.

Musical comedy replaced melodrama at the Park Theatre 12-17 for the first time this season. The Danier was the attraction, and it had a number of excellent songs. The new attraction is Ida May Rogers, who headed the co., was in her element as Kitty Starlight, and her songs were well received. Another member of the co. popular with the audience is Walter Williams, a good singer of songs. Quartetted. Business good. Across the Rockies 19-24.

It is probable that Keller will next season make a farewell tour of this country prior to going on an extended trip around the world.

The Elizabeth Opera co. will present The Red House during the season.

The Ziegfeld Production co. will present HOWARD C. RIPLEY.

The *Brasserie Doctor* was presented at English's 12 to a very small audience, which was much smaller at the close of the performance than when the curtain arose on the first act. Della Stacey was the Beauty Doctor. Others in the cast were Charles, the Duke, Mollie Egbert, Percy Walling, Will Philbrick, James Manley, Harry Walters, and Harry S. Stanley.

Enacted by a co. that is exact in its parts, the first stage work of Lady Rube's Daughter was given at English's 13, 14 for the first time in Indianapolis before a well-proportioned and fashionable audience. Fay Davis made a very good Lady Rube. The artist, J. Howard Chandler Christy who illustrated Mrs. Ward's book, but she is better than that. A better supporting co. than the one which surrounds Mollie Egbert, was the one which surrounded the Lady Henry of Id. Vernon was incomparably fine. Guy Standaard's rendering of the role of Jacob Deindeff was always convincing. William McKeen's acting was somewhat disagreeable part successfully. W. H. Compton played Lord Lackington in a way that could scarcely be improved upon. A most grand Duke of Crowborough was played by Sir Wilfred Burn and James Carhart and Herbert McKenzie were well cast in their respective roles of Mr. Montessor and the Duke of Crowborough. Louise Drew played much able part of humor that were all the more valuable because of the seriousness of the play as a whole. Elizabeth Stewart made a sweet Moffatt, and the most capable players as Maggie Holloway, Flaher, Ida Watterman, and Lillian Thurgate.

There is enough talent among the players in The Stain of Guilt presented at the Park as to make it a play for life. The play has it. Rachel Actor played this character. She is young, has pleasing ways, and not only acts, but sings well. Another character of prominence was that of a good deal of play in the villainy. George D. Little, an Italian, and John Ruck appeared in the colored comedy role. Lillian Dwyer Booth, an Indianapolis player, pleased the audience with her efforts. J. H. McKeen and George Miller

The James Brothers in *Missouri* at the Park 12-17.  
Charles Gardner in the character of Jesse James  
furnished the Park audiences with some very clever  
acting and a good story. The play was well  
introduced throughout the play, those of Gay  
and Ed Kimball being of special merit. Houses  
packed at evening performances. Coming attractions  
at English's Mrs. J. J. H. 20-21.  
Low Dutchman 23-24. At the Park: The Way of  
the Transgressor 19-21. The Prison of Honor 22-23.  
A Little Outcast 26-28.

Eight Bells came once more to the Academy of Music 12-17 to find new songs. Manager Henderson felt that he had never here had seen its best days here and he is at a loss to understand the secret of their drawing power. All the old scenes and the audience were genuine and the night was as good as sold before it started earthily as ever. There has been no change in the plot or business, but a number of new specialties have been introduced. The funny horse scene called "The receding shadow," which is a new specialty, and the unique whale scene go as strong as ever. Andrew Byrne is the McGonigle this season and he plays the part for all it is worth. Frank Thompson is the new comedian who has replaced Harry Baker in the role of dancer, and he did a number of new acts. Ed Shields has a pleasing voice, and her selection of songs were excellent. The star act of vocalists is the sumptuous quartet of four voices. He hummed his song without breaking them; on tables, on his hands (without hurting her), vaulted over bars and through



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hoops, and proved to be a novelty. There are so many parts in Eight Bells, and so many people who double, that it is hard to keep track of them all. The scenery is all new, and a few new tricks have been added. The Heart of Maryland 19-24. David Harum 28-31.

Hagenbeck's Trained Wild Animals were offered at the Bijou Theatre 12-17 to good patronage. It is a unique attraction. Nat M. Wills in A Son of Rest 12-24. The Fall Man De 22-23.

Members of For Her Children's Sake co. were accommodated with dressing-rooms on the stage of the Academy of Music 10 by Manager Frank E. Henderson. The storm flooded the cellar of the theatre and destroyed all the newly carpeted and decorated dressing-rooms.

Queenie Willmott, a church singer of this city, has joined the Weber and Fields' forces in New

Walter Loftus, who has entire charge of the Eight Bells co., has had a good week here, meeting old friends and making new ones. When he got here 12 before the co. opened he was willing to gamble that the business would be big with no takers. He says now that the business done here is only the usual thing with his attraction.

The Companions of the Forest of America will benefit by three performances of The Evil Men Do 29-31 at the Bijou Theatre. WALTER C. SMITH.

[illegible]

The Third District Theatre Co., owners of the Kiyasan Theatre, are billed to open their new theatre Nov. 14. The entire personnel of the co. has been selected and is as follows: John Terris and Rose Mayo will play leads; Carrie Lamont, Robert Rogers, Louise Williams, William H. Williams, and John W. Smith, Herbert Brennan, Will R. Willison is the general manager of the house and Joseph D. Stefani will attend to outside business, and Lewis Mitchell as stage-manager is said to be a most valuable selection. The opening bill has announced:

J. MARSHALL, QUINTERO.

Joseph Jefferson and his excellent co. presented *Rip Van Winkle and The Rivals* at the Metropolitan Opera House 12-14. The strong hold Joseph Jefferson has upon the hearts of the people was fully evidenced by the large and appreciative audience, a St. Paul representative audience that gave him a most hearty welcome on opening night. Mr. Jefferson's Rip evidenced the greatest strength of his character in the years past, and there was apparently no flaxing in his physical vigor since his last appearance here. John Jack as Derick Von Beckman, gave a characteristic portrayal. Fullrott Paetz contributed able support in the character of Michael. Mrs. W. J. Jefferson as Mrs. Van Winkle, with a pleasing voice and an attractive personality. Percy Plunkett was distinctly good as Nick Vedder; also W. W. Jefferson, as Cockles, and Joseph Jefferson, Jr. as Heinrich Vedder. Dolly Orvis was a bright as Little Meemie. Ida Yenshi was good as the little Andie. The other cast was as follows: Elanch Bender, as Meemie; Charles Bural, as Jacob Stine; Robert Brown as Heinrich Hudson; Harry Odlin as Seth; D. Jones, Meta Greene, and Emily McGinn. The play was finely staged. A Country Girl

Queen of the Highway was offered by a cleverer lot at the Grand Opera House. 11:17. A packed house and a well pleased audience enjoyed the exciting and striking scenes. Charlotte Stevenson in the role of the striking woman, although she was not the best, was the bandit queen. She carried the part with success and won merited recognition. Joseph Slaytor, as the Government detective, did full justice to the part, and King Margotti played the part of Bob. Shumway, as the sheriff, and William A. Nichols, as the judge, furnished a good part of the comedy and was ably assisted by Dorothy Thornton in the rollicking character of Nellie Mapleson. Frank Kilbuck, as Matt Rodley, was a typical cowboy. R. J. Baker, as the sheriff, was a typical villain. So was Margaret Nelson as witness and clever in the role of Jess Millers. Alberta Lee, as Rainbow, did creditable work. George W. Park and

**FLORIDA.**  
**PENSACOLA.**—**OPERA HOUSE** (John M. Coe mgr.): Katie Emmett in *Walls of New York* 7 to small house. Murray and Mack in *A Night on Broad*

The Iron Mask 3: fair business; performance pleasing  
The Tiger Lilies 4 to capacity; performance very good  
At Sandy Bottom 7: fair performance and house

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mund, mgr.: Dora Thorne 7; large house; performance ordinary. Carmen 8 failed to appear. Germania 10. The Great Lafayette 24. The Wizard of Oz 25. **ASSURAY PARK-PAK OPERA HOUSE** (H. J. Garrity, mgr.): Conroy and Mack's Comedians Sept. 28-30; fair co.; good business. Puck's Bad Boy 10; good house well pleased. The Great Lafayette 24. The Wizard of Oz 25. **FRONTIER THEATRE** (W. H. Morris, mgr.): Dale's Troubadours 16; good house. Oyster's Ladies' Minstrels 13; fair co. to light business. The Buffalo Tragedy 15; House and co. good. J. E. Toole 19-22.

**NEW BRUNSWICK-SHORTBRIDGE THEATRE** (R. Shortbridge, mgr.): Puck's Bad Boy 8; fair business. King Dramatic co. 12-17 in Slave of the Orient. Held by the Enemy, a Kentucky Gospel. The Under the Polar Star. Hands Across the Sea. Little Miss Hob. Faust. Carmen and Cinderella opened to crowded house. Don Caesar de Bazan 19. Leon Washburn's U. T. C. 22.

**BRIDGETON-CRITERION THEATRE** (E. B. Moore, mgr.): Kinatedin in New York 7; good house; fair performance. Fox Grandpa 10; fair house; performance poor. The Buffalo Tragedy 12; fair house; good performance. Romeo and Juliet 15; good performance. Puck's Bad Boy 17. The Katzenjammer Kids 26. Over Niagara Falls 29. Kins 19. E. Toole 22-24. The Katzenjammer Kids 26. The Centre of the Earth 30. Katherine Hooper co. Nov. 2-7. Girls Will Be Girls 9.

**BURLINGTON-AUDITORIUM** (J. S. Glasgow, mgr.): Fox Grandpa 10 to fair business. The Little Christian 14; capable co. Park Comedy co. 16. 17 in The Two Orphans and Under Two Flags. The Katzenjammer Kids 26. Over Niagara Falls 27. The Buffalo Tragedy 12.

**PATERSON-OPERA HOUSE** (John J. Goetz, mgr.): Why Women Sin 8-10; fair audiences. The Buffalo Tragedy 12; good and well pleased audience. David Warfield 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

## MONTANA

**BUTTE-THE BROADWAY** (Dick P. Sutton, mgr.): Effe Shannon and Herbert Keely 12. Holmes 4. 5. crowded house. The Burmaster 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**HELENA-THEATRE** (Fred W. Agatz, mgr.): Keely-Shannon 3; good house. Jesse Shirley co. 5-7 in A Modern Magician. Neil Gwynne, and Trilby. 8-10; large house; excellent performance. Boston Moreland good house 10; large house; excellent performance. Ely's Minstrels 11; S. R. O.; good performance. Henry Miller 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**MISSOULA-UNION OPERA HOUSE** (A. H. Bartley, mgr.): At the Old Cross Roads 10; good house. The Burmaster 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**BILLINGS-OPERA HOUSE** (A. L. Babcock, mgr.): Arthur C. Alston's co. in At the Old Cross Roads 10; small but appreciative audience.

**ANACONDA-MARGARET THEATRE** (H. F. Collins, mgr.): Haverly's Minstrels 6 to fair business; very satisfactory co.

## NEBRASKA

**LINCOLN-THE OLIVER** (Zehrun and Crawford, mgr.): Her Only Sin 4-6; large audiences. Walker pleased. Sandy Bottom 9. 10; fair house. Two Little Whiteheads 12; fair audience. French co. 15-17. Blanche the Vagabond 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**FREMONT-LOVE'S THEATRE** (W. A. Lowry, mgr.): Joplin Minstrels 7 canceled. A Runaway 10; small but appreciative audience. Irving-French co. 12-15. Match 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**NEBRASKA CITY-OVERLAND THEATRE** (Clarence Clagett, mgr.): Her Only Sin 10; good performance to fair house. Along the Mohawk 10; good audience. Jack Hoffman co. 12-17 opened. The Murphy 22. An American Gentleman 24.

**HASTINGS-KERR OPERA HOUSE** (George Stevenson, mgr.): Ed Redmond Stock co. 5-10; good business and co. At Sandy Bottom 10. Carmen Vagabond 15. The Merchant of Venice 20. Carmen Vagabond 24. The Minister's Son 28. Chase-Lister co. 31.

**GRAND ISLAND-BARTENBACH'S OPERA HOUSE** (Henry Bartenbach, mgr.): Redmond co. 12-15 opened to S. R. O. Two Little Whiteheads 16. A Little Outcast 21. Are You a Mason 24.

**CENTRAL CITY-GRAND** (H. E. Glatfelter, mgr.): Fulton 12. 13 in Under Two Flags and The Angel of the Camp; houses small; performance fair. A Little Outcast 20.

**NORFOLK-AUDITORIUM** (A. J. Dunley, mgr.): At Sandy Bottom 16. A Valley Forge 23. S. Miller Kent 25. The Two Little Whiteheads 19.

**YORK-AUDITORIUM** (Joe Brown, mgr.): A Stranger from London 15. Colson Stock co. 20-23. The Two Orphans 31.

**NORTH PLATTE-LOYD'S OPERA HOUSE** (Warren Lloyd, mgr.): Dark.

**ALLIANCE-PHELAN OPERA HOUSE** (F. M. Broome, mgr.): A Little Outcast 22.

## NEW HAMPSHIRE

**MANCHESTER-OPERA HOUSE** (E. W. Harrington, mgr.): Girls Will Be Girls 9; good business. The Old Homestead 13 to fair house. Thompson in The Millionaire 14. Kittles Hand 16. Moving Pictures 17. Daniel R. Ryan week 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**PORTSMOUTH-MUSIO HALL** (F. W. Hartford, mgr.): Happy Hooligan 10; large audience. Royal Girls Will Be Girls 12; good house. The Sign of the Cross 17. A Little Outcast 20.

**CONCORD-WHITE'S OPERA HOUSE** (R. C. White, mgr.): The Old Homestead 14; large audience. Shepard's Moving Pictures 16. Corse Payton's Stock co. 19-24. The Countess 27.

**CHAMBERS-MONTGOMERY OPERA HOUSE** (H. T. Eaton, mgr.): Gorton's Minstrels 10; good entertainment; fair house. Denham Thompson 15. Hearts of Oak 21.

**BERLIN-CLEMENT OPERA HOUSE** (J. E. Tinsler, mgr.): When We Were Twenty-one 12; co. good; business fair. Thelma Nov. 5.

**LACONIA-MOULTON OPERA HOUSE** (Henry Clow, mgr.): Walter George English Opera Singers 12; excellent entertainment to good house.

## NEW JERSEY

**HOBOKEN-LYRIC THEATRE** (H. P. Soulier, mgr.): Grant 8-10; good business; co. excellent. Only a Shop Girl 11-14 to S. R. O.; co. competent. The Winning Hand 15-17. The Sign of the Cross 17.

**ATLANTIC CITY-FOUR PIER THEATRE** (Harry D. East, mgr.): The Smart Set 12-14; co. good; very good business. Thelma Nov. 5. The Taming of the Shrew 19. The Great Lafayette 21. 22. A Boy of the Streets 23. 24. Corse Payton Stock co. 26-31. The opening of the Huntley-Moore Lyceum of the Street 25. The opening of the Huntley-Moore Lyceum of the Street 25. The opening of the Huntley-Moore Lyceum of the Street 25.

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Boy of the Streets 17. Stetson's U. T. C. 21. The Great Lafayette 24. The Wizard of Oz 25.

**ASSURAY PARK-PAK OPERA HOUSE** (H. J. Garrity, mgr.): Conroy and Mack's Comedians Sept. 28-30; fair co.; good business. Puck's Bad Boy 10; good house well pleased. The Great Lafayette 24. The Wizard of Oz 25. **FRONTIER THEATRE** (W. H. Morris, mgr.): Dale's Troubadours 16; good house. Oyster's Ladies' Minstrels 13; fair co. to light business. The Buffalo Tragedy 15; House and co. good. J. E. Toole 19-22.

**NEW BRUNSWICK-SHORTBRIDGE THEATRE** (R. Shortbridge, mgr.): Puck's Bad Boy 8; fair business. King Dramatic co. 12-17 in Slave of the Orient. Held by the Enemy, a Kentucky Gospel. The Under the Polar Star. Hands Across the Sea. Little Miss Hob. Faust. Carmen and Cinderella opened to crowded house. Don Caesar de Bazan 19. Leon Washburn's U. T. C. 22.

**BRIDGETON-CRITERION THEATRE** (E. B. Moore, mgr.): Kinatedin in New York 7; good house; fair performance. Fox Grandpa 10; fair house; performance poor. The Buffalo Tragedy 12; fair house; good performance. Romeo and Juliet 15; good performance. Puck's Bad Boy 17. The Katzenjammer Kids 26. Over Niagara Falls 29. Kins 19. E. Toole 22-24. The Katzenjammer Kids 26. The Centre of the Earth 30. Katherine Hooper co. Nov. 2-7. Girls Will Be Girls 9.

**BURLINGTON-AUDITORIUM** (J. S. Glasgow, mgr.): Fox Grandpa 10 to fair business. The Little Christian 14; capable co. Park Comedy co. 16. 17 in The Two Orphans and Under Two Flags. The Katzenjammer Kids 26. Over Niagara Falls 27. The Buffalo Tragedy 12.

**PATERSON-OPERA HOUSE** (John J. Goetz, mgr.): Why Women Sin 8-10; fair audiences. The Buffalo Tragedy 12; good and well pleased audience. David Warfield 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**RED BANK-OPERA HOUSE** (Charles E. Niman, mgr.): Dale's Troubadours 11; good attraction and business. One Night in June 12. Puck's Bad Boy 13. The Wise Cousin 19. On the Frontier 22. The Night Owls Burlesquers 26.

**WASHINGTON-OPERA HOUSE** (Robert Pett, mgr.): E. W. Dale's Troubadours 10; large business; co. good. M. Oster's Minstrels 14; large business; excellent co.

## NEW MEXICO

**LAS VEGAS-DUNCAN OPERA HOUSE** (F. P. Waring, mgr.): Dark 5-10. Herrmann 17.

## NEW YORK

**ROCHESTER-NATIONAL THEATRE** (Max Hurler, mgr.): David Higgins and George Waldron appeared in this city before highly pleased audience 12-14. The fine, clean cut work of Mr. Higgins and Miss Waldron was deserving the curtain call tendered them. Edward Kintner was excellent. On 15-17 The Evil Men did attract good houses and established. Sky Farm 19-21. Why Women Sin 22-24.

**BAKER THEATRE** (John E. Boyce, mgr.): Rachel Goldstein, wife of the late John E. Boyce, in the title role, was greeted by fine audiences 12-14. The play role, was given by her and was elaborately and handsomely staged. Human Hearts was received warmly by excellent houses 15-17. The co. was commensurate.

**LYCEUM THEATRE** (M. J. Wolff, mgr.): Jessie Millward in A Clean Slate 12. A Messenger from Mars 13. A Messenger from Mars 14. A Messenger from Mars 15. A Messenger from Mars 16. A Messenger from Mars 17. A Messenger from Mars 18. A Messenger from Mars 19. A Messenger from Mars 20. A Messenger from Mars 21. A Messenger from Mars 22. A Messenger from Mars 23. A Messenger from Mars 24. A Messenger from Mars 25. A Messenger from Mars 26. A Messenger from Mars 27. A Messenger from Mars 28. A Messenger from Mars 29. A Messenger from Mars 30. A Messenger from Mars 31. A Messenger from Mars 32. A Messenger from Mars 33. A Messenger from Mars 34. A Messenger from Mars 35. A Messenger from Mars 36. A Messenger from Mars 37. A Messenger from Mars 38. A Messenger from Mars 39. A Messenger from Mars 40. A Messenger from Mars 41. A Messenger from Mars 42. A Messenger from Mars 43. A Messenger from Mars 44. A Messenger from Mars 45. A Messenger from Mars 46. A Messenger from Mars 47. A Messenger from Mars 48. A Messenger from Mars 49. A Messenger from Mars 50. A Messenger from Mars 51. A Messenger from Mars 52. A Messenger from Mars 53. A Messenger from Mars 54. A Messenger from Mars 55. A Messenger from Mars 56. A Messenger from Mars 57. A Messenger from Mars 58. A Messenger from Mars 59. A Messenger from Mars 60. A Messenger from Mars 61. A Messenger from Mars 62. A Messenger from Mars 63. A Messenger from Mars 64. A Messenger from Mars 65. A Messenger from Mars 66. A Messenger from Mars 67. A Messenger from Mars 68. A Messenger from Mars 69. A Messenger from Mars 70. A Messenger from Mars 71. A Messenger from Mars 72. A Messenger from Mars 73. A Messenger from Mars 74. A Messenger from Mars 75. A Messenger from Mars 76. A Messenger from Mars 77. A Messenger from Mars 78. A Messenger from Mars 79. A Messenger from Mars 80. A Messenger from Mars 81. A Messenger from Mars 82. A Messenger from Mars 83. A Messenger from Mars 84. A Messenger from Mars 85. A Messenger from Mars 86. A Messenger from Mars 87. A Messenger from Mars 88. A Messenger from Mars 89. A Messenger from Mars 90. A Messenger from Mars 91. A Messenger from Mars 92. A Messenger from Mars 93. A Messenger from Mars 94. A Messenger from Mars 95. A Messenger from Mars 96. A Messenger from Mars 97. A Messenger from Mars 98. A Messenger from Mars 99. A Messenger from Mars 100.

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**MARY.** Murray Comedy co. 5-10; good business. Plays: Kettle, The Kettle, A Man of Mystery, Lost Paradise, Five as Steel, and The Scout's Revenge. The show girl 12; very good performance to good house. Sweet Clover 21. Busy Day 21. The Business 21. V. H. H. 21. Hunting for Hawkins 21. Joe-Gloire 21. O'Hara House (Tom A. Smith, mgr.): Dark 6-10. Just Struck Town 17. The Way of the Wicked 20.

**CONSUMPTION.** SIXTH STREET THEATRE (Joe Callahan, mgr.): Al. H. Wilson 6; good performance; fair house. Joe Kelley in Head Waters 7; 8; performance and house good. A Run on the Bank 9; very good business. The Taming of the Shrew 12; fair house; excellent performance. Quinlan and Wall's Minstrels 20. The Billions 24. —**OPERA HOUSE** (Miller and Robinson, mgrs.): E. J. Carpenter's For Her Sake 14; good performance; poor business. Gypsy Queen 19.

**CONNEAUT.** WELDON OPERA HOUSE (Paul Brothers, mgrs.): A Montana Outlaw 2; good business and performance. Uncle Josh Sprucey 6; S. R. O.; audience well pleased. On the Stroke of Twelve 10; good business; performance fair. Respite 12; poor business; co. good. Bentrow's Jolly Pathfinders 19-24. Side Tracked 20. Fox Mrs. Katsenjammer 31. E. J. Carpenter's For Her Sake Nov. 2. When the Bell Tolls 7.

**ASHTABULA.** AUDITORIUM (M. R. Williams, mgr.): A Daughter's Devotion Sept. 24; poor business; fair co. Quinlan and Wall's Minstrels 20; large business; good co. Uncle Josh Sprucey 5; good business; fair co. On the Stroke of Twelve 7; poor business; fair co. New York 12-17; large business; S. R. O. His Last Dollar 19. Vogel's Minstrels 21. The Parish Priest 27. E. J. Carpenter's For Her Sake Nov. 2. Coy Corners 7.

**LIMA.** FAUBUS OPERA HOUSE (R. F. Maxwell, mgr.): Way Down East Sept. 20; large audience. Little Outcast 7; good house; fair performance. The Power Behind the Throne 8; large audience. The Show Girl 10; proved a winner. Gertrude Cushman 12; poor performance and house. The Village Postmaster 13. Arizona 16. James Whitcomb Riley 19. Busy Day 20. Our New Minister 22.

**LANCASTER.** CHESTNUT STREET OPERA HOUSE (George W. Tanshill, mgr.): A Desperate Chance 7; large audience. Gertrude Cushman 12-17; very prosperous week. Hilda Thomas in The Fisherman's Daughter 22. Alma Stirling 24. Damon and Pythias 29. Melville Stock co. Nov. 2-7. The Village Parson 12. King of the Desert 14. Humpty Dumpty 19.

**SPRINGFIELD.** GRAND OPERA HOUSE (L. J. Dille, mgr.): Fox Grandpa 8; large audience; very appreciative. When the Bell Tolls 10; large house. The Village Postmaster 12; well presented. Large house. Mrs. Le Moyne's Lovers 13; excellent co.; fair audience. Gertrude Cushman in The Last of the Bushes 14. Howard Dorset co. 15-17. Way Down East 20.

**GREENSBORO.** OPERA HOUSE (H. L. O'Brien, mgr.): Indiana Homecoming Sept. 20; fair performance and audience. Howard Dorset co. opened 12 to S. R. O. in field by the Enemy, followed 13 and 14 in a Man from Mexico and Hilda Kirske to capacity; co. good. Alma Stirling in A Daughter's Devotion 20. R. Hallam's revival of Damon and Pythias Nov. 3.

**ALLAHANCE.** OPERA HOUSE (H. F. Bryan, mgr.): A Rained Life 10; general satisfaction to good house. A Run on the Bank 9; good business. The Old Plantation 14; good business; excellent co. On the Stroke of Twelve 17. Chicago Stock co. 19-24. Under Southern Skies 20. Side Tracked 27. E. J. Carpenter's For Her Sake Oct. 31. Grand Opera House (F. M. Stevenson, mgr.): His Nibs the Baron 9; very poor performance. A Daughter's Devotion 19. At Coy Corners 24.

**DELPHOS.** SHREVE'S OPERA HOUSE (F. H. Stapp, mgr.): Katherine Willard in The Power Behind the Throne 9 (receipts \$314); excellent co. and performance. A Royal Slave 13. Katsenjammer Kids 18. Edgar Allan Poe 21. Agnes Ardeck 27. Edward Waldman 29. Fox Mrs. Katsenjammer Nov. 11.

**UNIONVILLE.** CITY OPERA HOUSE (Edwin and Van Orman, mgrs.): A Run on the Bank 9 to good business. A Desperate Chance 12; good business. Pinner Opera co. 13 to good business; well pleased audience. Return 13. The Ebony Belles 14. Side Tracked 17. Gypsy Queen 20. Dare Devil Dorothy 24.

**WINDY.** MARVIN THEATRE (L. H. Cunningham, mgr.): The Power Behind the Throne 6; excellent business. The Show Girl 9; excellent co. to fair business. A Royal Slave 10; good business and satisfaction. Devotion Stock co. 11-17. George 19. On the Stroke of Twelve 19. Our New Minister 21. Walter Jones 22. St. Plankard 24.

**JACKSON.** CRESCENT OPERA HOUSE (Guy Ref, mgr.): Sam T. Jack's Burlesques 13; pleasing performance to large house. One Hour 18. —**GRAND OPERA HOUSE** (F. M. Stevenson, mgr.): His Nibs the Baron 9; very poor performance. A Daughter's Devotion 19. At Coy Corners 24.

**MARLBOROUGH.** AUDITORIUM (L. M. Lucha, mgr.): Glimmer Stock co. 12-14 in the Charity Ball, Down in Maine, and The Prince of Lairs; fair audience. The Village Postmaster 16. The Wizard of Oz 23. —**DELPHOS** (Delphi and Best, mgrs.): Will H. Myers Stock co. 19-21. Quinlan and Wall's Minstrels 23. Why Women Sin 26.

**MARYSVILLE.** CITY OPERA HOUSE (Anderson and Lovell, mgrs.): Bentrow Stock co. Sept. 20-3 to largest house in history of the house; performance good. The Village Postmaster 16. Under the Royal Oak Nov. 8. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**DELAWARE.** CITY OPERA HOUSE (Wolf and King, mgrs.): When the Bell Tolls 9; fair business; good performance. Verna May Stock co. 12-17 opened in the Village Square, the Lion and the Mouse, and The Mobile Express; good business; fair co. The Village Postmaster 16. Under the Royal Oak Nov. 8. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**ATHENS.** OPERA HOUSE (Slaughter, Plasterwald and Hedge, mgrs.): Carpenter's For Her Sake 9; excellent performance to good house. Side Tracked 14. The Village Postmaster 16. Under the Royal Oak Nov. 8. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**PORTSMOUTH.** GRAND OPERA HOUSE (Harry C. Gordon, mgr.): At Coy Corners 8 to good business; star and play well received. Sam T. Jack's Burlesques 13; good business. Fox Washington 13. On the Stroke of Twelve 19. A Royal Slave 21. As You Like It 20.

**CARROLLTON.** GRAND OPERA HOUSE (Kensinger Brothers, mgrs.): Glimmer Stock co. 12-14. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**MARLBOROUGH.** NEW AMOREY (G. C. Haverstick, mgr.): A Run on the Bank 7; good house and co. When the Bell Tolls 8; large audience. Ebony Belles 12; fair audience; co. very poor. A Human Slave 16. The Wizard of Oz 23. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**BELLEFONTAINE.** GRAND OPERA HOUSE (S. R. Thompson, mgr.): Thomas B. Alexander in Near the Throne 8; large audience; co. exceptionally strong. Sam T. Jack's Burlesques 13. Under the Royal Oak Nov. 8. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**PIQUA.** MAY'S OPERA HOUSE (Charles H. May, mgr.): Joe Kelley in Head Waters 9 made a decided hit; business good. Robert Downing in Head Waters 10 to fair house; performance pleased. The Princess Chic 17. Way Down East 19. Busy Day 21.

**NEWARK.** AUDITORIUM (J. B. Rosebraugh, mgr.): Joe Kelley in Head Waters 9; large house. Mrs. Le Moyne's Lovers 13; small house. The Village Postmaster 14. Our New Minister 15. Murray Comedy co. 19-24.

**KENTON.** GRAND OPERA HOUSE (Henry Dickson, mgr.): Near the Throne 8 to S. R. O.; performance excellent. Julie Walters in Just Struck Town 9 to full house; performance fair. Arizona 12 to S. R. O.; performance best of the season. The Burglar 10. The Flaming Arrow 20.

**BOWLING GREEN.** CHIDESTER THEATRE (John T. Hutchins, mgr.): The Old Plantation 7; good house pleased. Ensigna Blar in Zaza 9; excellent performance to good house. Mr. Doyle 15. Arizona 17. Our New Minister 24. The Darkest Hour 28.

**MT. VERNON.** NEW STRUBLE THEATRE (H. L. Bowen, mgr.): Ebony Belles 2; poor co.; fair house. Verna May co. 5-10; good co.; excellent business. Plays: The Village Postmaster, The Lion and the Mouse, Mobile Express, Pinner's Ferry, Cinderella, and Jesse James.

**SANDUSKY.** NIELSON OPERA HOUSE (George A. Boecking, mgr.): Arizona 14; large audience. Joe Kelley in Head Waters 9; good business. The Village Postmaster 14. Our New Minister 15. Murray Comedy co. 19-24.

**IRONTON.** THE MASONIC (R. F. Ellsberry, mgr.): East Lynne 9; fair performance and house. Royal Princes Extravaganza co. 14. Henry Willie Walker 17. Damon and Pythias 19. A Royal Slave 22. Peruch-Beldini co. 26-28. As You Like It 29.

**PAULDING.** GRAND OPERA HOUSE (Edward Beck, mgr.): Down by the Sea 8; large audience; top heavy house. Bentrow's Jolly Pathfinders 19. International Bioscope co. 26-27. The Way of the Wicked 28.

**ZANESVILLE.** THE WELLS (J. G. England, mgr.): Dare Devil Dorothy 10; co. and business fair. His Nibs the Baron 12; canceled account; baggage fall; to arrive. The Village Postmaster 13. Our New Minister 14. Lost River 17. Ghosts 20.

**CADIZ.** OPERA HOUSE (E. M. Brown, mgr.): Seele's Juvenile Dramatic co. 9 and Hilda Thomas in The Fisherman's Daughter 13 failed to appear.

**EBONY BELLES.** 13. Side Tracked 18. The Billions 20. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**NEW PHILADELPHIA-UNION OPERA HOUSE** (George W. Hovver, mgr.): A Rained Life 10; large audience. When the Bell Tolls 12; large audience. Quinlan and Wall's Minstrels 20. The Billions 24. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**NORWALK.** GILBERT THEATRE (W. G. Gilmer, mgr.): Chicago Stock co. 12-17; large business. Plays: Another Helen, Resurrection, True Kentuckian, Man Among Men, Little Minister, Little Land, Cinderella; satisfactory performance.

**ELYRIA.** OPERA HOUSE (H. A. Dykeman, mgr.): How's Moving Pictures 9, 10; the exhibition; good house. Glimmer Stock co. 12-17. His Last Dollar 21. At Coy Corners 24. The Girl and the Judge Nov. 8. The Billions 24. A Little Outcast 29.

**FREMONT.** OPERA HOUSE (Helm and Harnett, mgrs.): Chicago Stock co. 5-10 (Fair Week) broke all records of this house. Plays: Another Helen, Resurrection, Little Land, Man for Man, Cinderella, and Little Minister. Lost River 23.

**MACDONALD.** STUARTS OPERA HOUSE (W. J. Stuart, mgr.): Dare Devil Dorothy 12; good crowd. Our New Minister 17. The Fisherman's Daughter 24. Why Women Sin 26. Alice of Old Vincennes 29. Damon and Pythias 31.

**KENT.** OPERA HOUSE (D. H. Green, mgr.): On the Stroke of Twelve 6; performance excellent; crowded house. The Burglar 15. Glimmer's Stock co. 26-28.

**YOUNGSTOWN.** OPERA HOUSE (Peter Hise, mgr.): Minnie's Comedy co. 5-10 to good business. The Village Postmaster 13. Arizona 16. Mary Shaw 14. The Wizard of Oz 19. Gertrude Cushman 20.

**AVON.** AVILLE-TRAINER'S OPERA HOUSE (H. A. Deardorff, mgr.): Robert Downing in Head Waters 12; large audience. The Flaming Arrow 17. Sweet Clover 20. Our New Minister 22.

**CINCINNATI.** GRAND OPERA HOUSE (W. H. Catter, mgr.): Side Tracked 9; large audience. His Nibs the Baron 13 canceled. Sam T. Jack's Burlesques co. 18.

**GALLUP.** THEATRE (J. M. Kaufman, mgr.): Sam T. Jack's Burlesques 9; fair audience; performance satisfactory. Just Struck Town 21. A Royal Slave 23.

**POSTORIA.** ANDER OPERA HOUSE (H. C. Campbell, mgr.): Sam T. Jack's Burlesques 9; fair audience. Arizona 13. Damon and Pythias 19. The Village Parson 12. King of the Desert 14. Humpty Dumpty 19.

**BELLAIN.** COLUMBIA THEATRE (Edward L. Moore, mgr.): A Rained Life 3; good business and co. Rock State Folks 8; good business; co. excellent. Myrtle Kirske 10. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**NEWCOMENSTOWN.** CITY OPERA HOUSE (E. C. Crater, mgr.): Nellie Long Stock co. 12-17 opened the house 12 to S. R. O.; good satisfaction.

**TIFFIN.** NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Arizona 13 to full house; audience pleased.

**KENIA.** OPERA HOUSE (C. S. McClellan, mgr.): Side Tracked 2; fair. Al. Martin's U. T. C. 14; good. A Royal Slave 19.

**MECHANICSBURG.** MAIN STREET THEATRE (Damon and Johnson, mgrs.): A Human Slave 15. A Daughter's Devotion 19. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**NAPOLEON.** OPERA HOUSE (J. M. Rieger, mgr.): A Royal Slave 9; S. R. O.; best of satisfaction. St. Plankard 20.

**BRYAN.** JONES OPERA HOUSE (Aaron Jones, mgr.): Porter J. White's Faust 13; large S. R. O. Frisco 19. Glimmer Stock co. 19-21. Our New Minister 22. Chicago Junction. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**CHICAGO JUNCTION.** OPERA HOUSE (F. H. Layer, mgr.): Dark.

## OREGON.

**PENDLETON.** FRAZER'S THEATRE (H. J. Nixon, mgr.): East Lynne 6; 7; small house. Warde and James in Alexander the Great 15. Haverly's Minstrels 18.

**SALEM.** GRAND OPERA HOUSE (John F. Cordray, mgr.): Spotted Town 22. An American Gentleman 23. Mr. Jolly of Joliet 24. West's Minstrels 29.

**ELI GRANDE.** STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): East Lynne; fair house; good performance. Down Mobile 12.

## OKLAHOMA TERRITORY.

**GUTHRIE.** BROOKS THEATRE (J. M. Brooks, mgr.): Ward and Wade's Minstrels 11; packed house; best business in Guthrie. The Village Postmaster 12. Light 13. Alabama and Gaston 14. Marie Fountain Theatre co. 15-17. Dora Thorne 18. Her Only Son 21. A Runaway Tramp 23. Mickey Finn 24. London Life 28.

**EL RENO.** OPERA HOUSE (Rock Island Circuit, mgr.): Charles Patterson, mgr.: A Runaway Tramp 6; poor co. The Land of Cotton 7 failed to appear on account of wreck. Columbia Opera co. in Chimes of Normandy 13. Darkness and Daylight 18. Mickey Finn 19.

**OKLAHOMA CITY.** OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Ward and Wade's Minstrels 7 made good. Two Little Waifs 8; fair business; co. good. Columbia Opera co. 10, 11 in Chimes of Normandy 13. Darkness and Daylight 18. Mickey Finn 19.

**ENID.** OPERA HOUSE (G. S. Shoemaker, mgr.): Slater's Madison Square Theatre co. Sept. 29-30; good performance (receipts for week \$1,471). Columbia Comic Opera co. 8 in Chimes of Normandy; good business and performance.

**FERRY.** GRAND OPERA HOUSE (Fate and Delany, mgrs.): Two Little Waifs 6; good performance and house. Ward's Minstrels 10; fine performance; large house. Dora Thorne 16. Price-Arlington Stock co. 19-24.

**SHAWNEE.** OPERA HOUSE (Becker Brothers, mgrs.): Hello, Bill 8; good co.; fair business. The Land of Cotton 6; good co. and business. Darkness and Daylight 10.

## PENNSYLVANIA.

**JOHNSTOWN.** CAMBRIA THEATRE (I. C. Mishler, mgr.): Come Payton Stock co. 5-10 closed business. Through the Center of the Earth 12; unable to fill engagement owing to heavy washout along railroad. Stetson's U. T. C. 13; large business. Glimmer's Stock co. 12-14. John Wesley Choir Concert co. 15. Frank Adams' Minstrel Phantasma 17. Garalde, Condit and Mack Stock co. 19-24.

**NEW CASTLE.** OPERA HOUSE (Jacob F. Gensinger, mgr.): Uncle Sam Sprucey 8; packed house. Al. Wilson in The Prince of Tatters 9; excellent co.; fair attendance. The Hottest Coon in Dixie 10. Amused packed house. Himmels's Ideals 11-17. Hickory Corners 12. Essex 17. At Coy Corners 24. Our New Minister 22. A Runaway Tramp 27. For Heart and Home 28.

**JEANETTE.** BYERS THEATRE (F. H. Byers, mgr.): Frank Adams' Minstrels 8 failed to please S. R. O. The Blackthorne 1; packed house. Tracer, the Bell, and the Blackthorne 8; packed house. May Sarcast in That Impudent Young Couple 10; performance fine; business fair. The Hottest Coon in Dixie 15. Merry Milkmaids (local) 17. A Deserted Bride 18. Norman's Secret 19. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**WASHINGTON.** LYRIC THEATRE (F. R. Hallam, mgr.): York State Folks 9 scored hit to S. R. O. Frisco 19. Life 10; large business. Our New Minister 13; large business. Dare Devil Dorothy 14. Stetson's U. T. C. 15. Shooting the Chutes 17. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**CITY OPERA HOUSE** (Gallie and Hamilton, mgrs.): Shooting the Chutes 17 failed to appear. Hilda Tucker Stock co. 12-14. John Wesley Choir Concert co. 15. Frank Adams' Minstrel Phantasma 17. Garalde, Condit and Mack Stock co. 19-24.

**JOHN HENRICH, JR., mgr.:** The Great Coal Strike 10 to capacity; co. good. Down and Up 12 to full house; poor performance. As You Like It 21. —**ITEM:** The house has been closed for two weeks undergoing repairs, an entire new stage and a complete set of new scenery being installed.

**FITZTOWN.** NEW BROAD STREET THEATRE (J. J. Sinclair, mgr.): The Silver Slipper 8; excellent performance to crowded house. Hilda Thomas in The Fisherman's Daughter 22. The Village Postmaster 13. Arizona 16. Mary Shaw 14. The Wizard of Oz 19. Gertrude Cushman 20.

**LANCASTER.** FULTON OPERA HOUSE (Vacher and Glavin, mgrs.): The Parish Priest 9; large audience. Amelia Birmingham in The Frisky Mrs. Jones 12; excellent performance. The Burial to fair business. The Silver Slipper 13; very large audience. Darkness and Daylight 14; play and co. good. Light house. Isabella Kirske in The Village Postmaster 13. Arizona 16. Mary Shaw 14. The Wizard of Oz 19. Gertrude Cushman 20.

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## THE FOREIGN STAGE

LONDON.

Cavalia Calls Pinero's Letty a Strong Play—  
His Comedy on Other Matters.

(Special Correspondence of The Mirror.)

THE MIRROR, LONDON.

TRAPALGAN HOUSE, GERRARD STREET, LANCETOWN  
SQUARE.

LONDON, Oct. 20, 1903.

The somewhat mixed excitement which was ruling at the hour of my dispatching my last week's article, continued well into the present week of grace. More especially has this been the case concerning (1) Cecil Raleigh's attack on the reviewer of plays who had (by implication) attacked him; (2) the said reviewer's refusal to license D'Annunzio's Italian ironical drama, *La Città Morta*, which Signora Duse had wished to start her season at the Adelphi last Monday, in consequence of which (as it now appears not altogether unnatural) prohibition *La Duse* was driven to start with *Glauco*.

As to the censor's attitude, Cecil, his scolding at Licensor Redford's refusal to recognize military ragging scenes on the stage has caused much correspondence to rage in the journals in which Raleigh's Cecilian sarcasm first appeared, the *Daily Mail* to wit. The situation in this Raleigh-ragging business with Licensor Redford has been still further complicated by reason of Arthur Collins (manager of the Drury Lane Theatre where Raleigh's melodrama, *The Flood Tide*, is running), objecting, although not in print, to Raleigh's "ragging" of the censor. Collins holds that his resident author (the aforesaid Raleigh) should not have thus browbeaten the play-censor; which, of course, means doing ditto to the Lord Chamberlain. Moreover, Collins objects (as some of the heretofore mentioned correspondents have done) to Raleigh's implied reflection on the King as having inspired certain recent prohibitions of certain stage plays, or certain characters concerned therein.

As to the above mentioned *La Duse*, sundry strange developments have set in during the week. And, perhaps, the strangest development has been an interview with *La Duse*, which was printed a few days ago in a certain journal. Perhaps I ought to say an uncertain journal, for, as it presently transpired that the interview wherein the great Italian actress was alleged to have given all sorts of views concerning our licensor had never taken place. *La Duse* speedily sent (or caused to be sent) around a manifesto to the effect that she had not only had not uttered any of the utterances attributed to her by that interviewer, but that she had never at any time seen that interviewer himself.

After *La Duse* had thus disclaimed this interview she speedily prepared to give (and gave) her singularly impressive impersonation of the aforesaid *Glauco* (the heroine who is by accident rendered homeless), and also of her somewhat Italianized Italian Hedda Gabler (maddest of heroines) and of her Romanized idea of *Soderman's Saga*. To-night *La Duse* is to present (for the first time in England) *L'Annunzio's Francesca da Rimini* at the Adelphi.

And this reminds me of a little story: When poor Henry Pettit, the melodrama maker (the best constructor, bar Pinero, that we have had for years), paid his first visit to America, he and his companion sought to bluff a very persistent native interviewer. At first Pettit refused to be interviewed, but finding that the newspaper man would not be put off, they anon, lured him to the hotel, and not only dined him, but still more heavily wined him until he became dead drunk. They then hired a room, and having fished from him his notes, so that when he awoke he could write no interview, they left him. But on Pettit coming out the next morning he chanced to buy a copy of the paper which the persistent interviewer represented, and on opening it, lo! poor Pettit beheld a long interview with himself. The interviewer whom Pettit had tried to bluff (or spoof) had, like the business man, been taken care to write that interview before he came to see the interviewer!

And now to give you some account of the great theatrical event of the week, I might even say of the present season. This was that ubiquitous manager, Frohman's, presentation at the Duke of York's on Thursday of Arthur Wing Pinero's new play entitled *Letty*. This was the first play which this premier of present playwrights (as I may truly call him) has vouchsafed unto us since he produced *Iris*, now nearly two years ago. For you are to know (as the old-time romance merchants used to say) that our much esteemed "Pinny" is a slow but sure worker. Therefore we are always certain of finding that any play that he allows to be presented to us, is, at all events, full of thought as well as of brains and brilliancy.

*Letty* is a drama in four acts and an epilogue, all laid in London. The four acts all take place in the course of a few hours, and the epilogue occurs two and a half years later. The heroine, Letty, is a typewriting and shorthand clerk to a firm of "bucket shop" keepers, which, as most Londoners doubtless know, is Londonese for outside stockbrokers. Like most firms of the sort, this firm is very shady in its transactions, and one of its members, the most vulgar and most bounding of vulgar boudiers, calling himself Bernard Mandeville, has long kept an approving eye on the physical charms of this girl clerk, especially since another member of the firm advised him to "run his eye over her," as he subsequently tells Letty, whom, to do the cash-laden cash justice, he proposes to marry. He promises her the best of carriages and confessions and to load her with every luxury; in short, to "make a doll of her," as he tells her. Now Letty has become fascinated by an apparently kind and ingenious young scion of the aristocracy, one Neville Letchemere.

Letchemere has taken Letty out a good deal to the Earl's Court Exhibition and so forth, but although his family record is by no means strictly sanitary in a moral sense, he has always treated her with chivalry and respect. On the day the play opens, however, the boudier Mandeville comes to cheekily interview Letchemere, and to warn him to "Keep off the grass," as he calls it, concerning Letty, whom he is desirous of securing himself. In the course of a strong scene he suddenly points out to Letchemere that he (Mandeville) is able to marry Letty and that Letchemere cannot. Thus we learn for the first time, and most artistically, that the young swell is a married man living apart from his wife. The cruel news is presently confessed by the philandering Letchemere to poor little Letty, who, up to this moment, has been cherishing dreams of a good marriage, as indeed she had good reason to do. Indeed, in order to make herself "presentable" she has spent not only most of her paltry salary but also has contracted sundry little debts which worry her.

When the bitter news comes Letty, driven to despair, is moved to adopt Letchemere's suggestion and to accept Mandeville's offer of marriage. That very night, however, while at a swaggy supper given her by the bucket shop keeper, that boudier causes an affray and nearly kills the restaurateur. Now Letchemere, bitterly jealous, finds means to lure Letty to his rooms to induce her to "live with him" as his mistress. There a terrible and wonderfully written scene occurs, splendidly played by young H. B. Irving as Letchemere, and Irene Vanbrugh (Dion Boucault's wife) as Letty. Fred Kerr (who aforesaid scene asked me never to mention him in *The Mirror*) gives a fine impersonation of the Boudier—one of the best bits of acting he has ever done.

Poor Letty contrives to escape while on the verge of ruin, Letchemere finding that, while he has been selfishly seeking to seduce the poor girl, his own married sister, whom he promised to guard that night, has eloped with a lover. Letty is a great play (barring certain little defects), so great that I propose to return to it again in my next.

George Edwardes has just decided to produce

his long expected *Madame Sans Gêne* opera at the Lyric next Wednesday, with Erle Greene in the same part and Holbrook Hill as Napoleon. Martin Harvey, who is, I hear, doing enormous business on the road, has just secured a new historical play written by Novelist A. R. W. Mason and George Bancroft.

The newest and biggest suburban theatre, the Marlborough, was successfully opened by Manager F. W. Purcell on Monday.

I learn to-day that poor little Dan Leno, who was lately given up, has recovered sufficiently to be able to go home a while and to be driven about. Poor Tom Collins, however, remains at the Camberwell Home in a terrible state. Happily, his clever wife, Rachael Lowe, is doing splendidly as a "single turn" in the halls.

*La Duse* will present a series of big revivals presently at the Adelphi. A new half-raising melodrama, called *A Woman Scorned*, written by Walter Melville, will be produced on Monday at the Terrace Theatre, Rotherhithe. This young playwright, son of the late Andrew Melville, of the huge Standard Theatre, Rotherhithe, produced last Monday at this latter house a very strong and (strangely enough) by no means blood-and-thunderous melodrama called *Girl's Cross Road*. It is a very stirring and well built example of the Ten Nights in a Barroom kind of anti-drink drama, and in it Maud Hildyard, a young actress who mostly plays villainesses of the deepest dye, made a great hit as a beautiful young dipsomaniac wife—a sort of female *Coquese*. A very powerful Russian intrigue type of melodrama, written by James J. Bowen and entitled *A Past Redemption*, was also produced this week at the Pavilion, an old-time playhouse in the Whitechapel Road, where the playgoers are largely of the Hebrew or Yiddish persuasion, with very few Goyim to the square inch.

I have just had hon voyage to my universally beloved old friend, Sir Henry Irving, who by the time I saw him was in the good ship *Minneapolis*, bound for New York City. I found Sir Henry looking forward with keenest delight to this fresh big American tour of his, and eager to renew the many pleasant friendships he has formed on your side, as well as to once again have the pleasure of appearing before American playgoers. I found Sir Henry also delighted both at the striking success achieved by his eldest son, Henry R., in the aforesaid new play of *Pinero*, and also at the prospects of an adaptation of the grim Gorki's terrible Russian tale, *In the Lower Depths*, which has been made by his (Sir Henry's) second brilliant son, Laurence R., who brings his beautiful young bride, Mabel Hackney, along. The R. names stand, you know, for Broadbent which is Irving's family name. Years ago, however, he assumed his honored stage name by deed poll. I regret that Londoners will not see Sir Henry act again for about a year to come, for on his return to the white cliffs of Ailbion next Spring he will have to go to touring till the late Fall. When the *Minneapolis* discharges Irving, your shores will again receive not only England's greatest living actor-manager, but one of England's noblest hearts.

The theatrical air is full of unrest, especially with regard to playgoers. Apart from those who boo and those who boo not, there are some who complain of being officially assaulted for booing, when, as they assert, they haven't booed a bit. One gentleman who told his mother to see a Golden Silence on its first night at the Garrick, declares that he was unwarrantably attacked after being thus "falsely accused." He (and his mother) also assert that when they sought an interview with Mr. Bouchier on this point, he treated them very abruptly to say the least, and that they, having been hitherto best of boys, were so hurt at this that they resolved not to go to the Garrick any more, while Bouchier continues in the management. By this stern determination it will be seen that these revolvers are only imitating the strange policy of the *Times*, which (as Bouchier's letters to the papers recently prove) foolishly continues to ignore all productions at that house (however good), all on account of the little "kick up" between Henry Arthur Jones and Critic Walkley, when Whitewashin' Julia was produced there.

A further instance of this unrest was shown the other night at Wyndham's at the certain production of *Little Mary*. After the curtain had fallen and John Bare had said that *Bare* was not in the theatre, a large contingent of the "gods" exclaimed, "Hear, hear!" A still larger number, however, stupidly remained and shouted themselves hoarse, as though the absence of the author had balked them of their prey, for undoubtedly had little *Bare* come on to bow, the booing would have been most boisterous, so ridiculous and so rowdy has the behavior of certain of our first-nighters become.

To give you still further proof of the unrest among playgoers, I may, perhaps, be allowed for a few moments to inflict upon *Mirror* readers a few excerpts from a strange and siffling manifesto which I have received from a body of playgoers of extremely lofty views.

"We, a small body of regular playgoers, mostly first-nighters, notice with growing dismay the constant lowering of the standard of taste in all theatrical matters." (Indeed!) "We notice the indifference of the public to really good acting." (Ha! say ye so?) "Few theatregoers are able to read their critiques intelligently." (Great Scott!) "Therefore we propose to form an organization of earnest playgoers, who, etc."

Fancy that, folks! And I have met people (and I dare say you have) who assert that the Three Tailors of Tooley Street were not real personages, but only the invention of fiction.

Beerbohm Tree's splendid, and I rejoice to say, successful presentation of *Richard II* at His Majesty's, seems to have aroused several others to start Shakespearean ventures. Among these ventures are Charles Fry, who will present a round of Shakespearean dramas at the long closed Royalty in Soho, and J. H. Leigh, who has settled to open on Oct. 26 the also long closed Court Theatre in Sloane Square, with a revival of *The Tempest*. In this *Prospero* will be played by Acton Bond (so long with Martin Harvey); Stephano by Charles Rock; Miranda by Maudie Fry; who will preserve the very thing which the hitherto excellent impersonations of Prince Arthur and Portia in twenty-minute versions of *King John* and *The Merchant of Venice*, respectively. Young as she is, Miss Firmin is a splendid elocutionist, and I am glad to think that some London journalistic remarks of my own gave this little stranger (whom I have never met personally) the chance she now has on what are often professionally known as the "regular" theatres.

Further instances of the new Shakespearean boom may be seen in the fact that Ellen Terry's principal draw on her new tour is *Much Ado About Nothing*; that the long touring tragedian, Edmund Tearle, is thinking of giving Londoners his idea of Falstaff in *Henry IV* (Part I), and that David James, son of the late comedian of the same stage name (real name David Belasco) is arranging, he tells me, to present balled down versions of *The Merchant of Venice*, *Hamlet*, and even *Henry VIII* in the principal London music halls.

It is perhaps in order to be ready for this new Shakespearean recrudescence that Austin Brereton has issued the first six volumes of his new edition of the works of that useful dramatist, who is now declared by some eccentric folk to have been Bacon. Each of Brereton's beautiful little shilling volumes of this "Stage Shakespeare," as it is called, contains a play with new

notes, glossary, et cetera, and sundry reproductions of noted Shakespearean pictures and portraits of all the best Shakespearean stars, ancient and modern. The first volume of this "Stage Shakespeare" (*Hamlet*) is prefaced by an essay by Sir Henry Irving on the ridiculous claims of the Baconian Cryptogrammatists. It is one of the most sensible anti-Baconian indictments I have ever read.

Ellen Terry has just secured a new romantic play, expressly written for her by that brilliant author, Cio Graves. Miss Graves tells me that this play is in verse—not blank verse—and that Miss Terry has the only English and American acting rights.

Barrie's latest joke—namely, *Little Lord*—has caught on tremendously at Wyndham's. It would seem that although a large number of the London critics (including Yours Humbly) did not think this "stomach cure" play worthy of the brilliant Barrie brain; yet the public have taken to it kindly. I don't mind; I always rejoice to chronicle big business.

The Dante which Alfred C. Calmure wrote years ago for Irving (who didn't take it), had its first London production at the Grand Follies, recently. This Dante is, of course, less spectacular than Irving's, and less effective. Still its story is more coherent and sticks more closely to the real life of Dante than Sardou's play does. It is a comparatively mild play, however. Cooper Cliffe was an effective Dante and Lillian Elder a charming Beatrice.

The latest American importation, *Dolly Varden*, was produced at the Avenue on Oct. 1. Its story, borrowed from Wycherley's wicked *Country Wife*, described by David Garrick as *The Country Girl*—of course seemed somewhat conventional to many of us old stagers, especially after our pleasant remembrances of *Ada Behan* as Peggy in David's deodorization. Many of us also could have done with more comedy in the comic opera *Dolly Varden*. Stanislaus Stange's book, however, was found often dainty and always pleasant, and the music of that old-time British citizen, Julian Edwards (so long a sojourner in your hospitable States) was liked none the less for its melodious reminiscences of that melody-master, the late Sir Arthur Sullivan. Mabelle Gilman as the dainty Dolly; Sylvia Labianc as Letitia; George Edgewell as Captain Belville, and Sidney Howard as Gaypark, all scored heavily. Barring the now fashionable pastime of "booing" by certain gallery idiots and imbeciles the reception of *Dolly Varden* was both favorable and promising.

That lively and still largely patronized darkey show, in Dahomey, celebrated its one hundred and fiftieth performance at the Shaftesbury on Sept. 29 with festive rejoicings. At the Palace Theatre, which faces the Shaftesbury, *Lois Fuller* has made a great hit with some new serpentine dances.

Recent productions have included a prize grand opera, *The Cross and the Crescent*, based on John Davidson's version of *Coppee's*, *Pour la Couronne*, with music by Collin McAlpin, organist of the Trinity Chapel, Clapham Road, Surrey. This was produced by the Moody Music Opera company at Covent Garden, and was a great success. We have also had two new melodramas in the suburbs—namely, *The Friends of London*, by Herbert Fuller, at the Surrey, and the *White Slaves of London*, by Arthur Shirley, at the Lyric, Hammersmith. Both these plays, although exciting in style, were so conventional in plot that I need not wait to tell their respective stories. Enough to say that they were both attractive, and will no doubt coin shillings on the road.

I regret to have to announce the sudden death, a few days ago, of William Wyes, one of the drollest comedians to be found. Poor Wyes, who had got very fat, was only forty-six. This worthy citizen and artist left a widow and a large number of children.

An epistle has just reached me, announcing the marriage a few days ago of Bert Coote (who is running many Patal Wedding companies) to Ada Russell, described in the letter as "a lady he met in America."

When any special kind of play begins to assert itself, one may speedily see several other plays of the same sort hobnobbing more or less serenely in all sorts of places. It was only the other week that I announced that the play which poet Stephen Phillips is writing for E. S. Willard is a seventeenth century, and more or less Cromwellian-Cavalierian drama. Now, I have to report that at least one drama and one comedy opera, dealing with those troublesome times, may be expected very soon. Moreover, I found, on arriving at that noble new playhouse, the Theatre Royal in the coal city of Newcastle-on-Tyne, a few nights ago, that Martin Harvey's new production, *The Breed of the Treshams* (then played for the first time on any stage) dealt even more with the Cavalier versus Roundhead times than I had anticipated. I found the four-act drama (described by John Rutherford) strong in spots, but for the most part, unequally constructed, and with too much dialogue to the square inch. The end of the first act, where the "hero," a hitherto blatant Royalist Lieutenant named Rereshy and nicknamed "The Rat," starts a repentant career, is strong. The whole of the second act wherein the "Rat" is described in his dramatic detail the stormy and unfortunate story of his life, and turns from being a traitor to his king, to helping to retrieve that hapless monarch's cause—is powerful in the extreme. Indeed, the whole of this act—ending with the feigned drunkenness and suddenly aroused fighting ferocity of the repentant "Rat," to save the town which his fellow Royalists had arranged to sell to the enemy, is a little drama in itself. The two remaining acts, however, are weak by comparison, not only as to dramatic episodes, but also as to the harmless, necessary love interest. Such love interest as there is deals only with a couple of secondary characters—namely, the basely-born Rat's "legitimate" half brother and the loyal daughter of a Cavalier colonel, the most dismal of these decidedly disloyal. "The Rat's" love business is as it were, only "a memory," and it is because the gentle heroine has a similar face, similar eyes and the same front name (Margaret) to those once belonging to his long suffering and long since dead sweetheart that the "Rat" is moved to deeds of repentance and loyalty. The play also requires a few good Roundhead characters.

As the "Rat," Martin Harvey had several histrionic opportunities—especially in the strong second act—of displaying his fine elocutionary powers, and although he was rather too rowdy throughout, he gives a really striking performance of a character which, for the most part, is too reminiscent of Sydney Carter in the *Only Way*. The only other scenes of any particular ability were Amy Coleridge as the perplexed heroine, and Mary Rorke as an old general's wife—a character several sizes too small for so excellent an actress.

That clever little actress, Miss Pilar Morin, duly made her first appearance in London at the Tivoli recently in a pretty little Japanese dream play, entitled *O Mats San*, the work of Metcalfe Wood. The little French character actress, who is not unknown on your side, scored well as a Japanese bride, who dreams that her husband is unfaithful to her, and that she has stabbed him with what you might call a "japanned."

LONDON NOTES.

Still yet another postponement of *The Duchess of Dantzic* at the Lyric. The date now mentioned is Saturday next, Oct. 17. His Majesty the King returned to London on Thursday night; but yesterday resumed his theatre-going proclivities, and, attended by his suite, witnessed the performance of Pinero's new play, *Letty*, at the Duke of York's.

The season of German plays will start at the Royalty on October 31, under the direction of Hans Andersen and Max Behrend, and the opening performance will be *Wile* by Alen Supren. *Cordelia Salt* Reen's new opera is founded on the old theme of Helen of Troy. It is called *Helen*, and will be given at Monte Carlo during the present winter. Madame Melba will appear as Helen, M. Alvarez as Paris, Madame Hégion as Pallas Athena, and Miss Sauvaget as Venus Aphrodite. I hear that the music exceeds in

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# The New York Dramatic Mirror

121 WEST 42d STREET, N. Y.





## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

**DRAMATIC COMPANIES.**

**BASE HIT** (W. H. Darcy, mgr.): Hamilton, N. Y., Oct. 23. Thomas 21, Crystal 28. Cavalier 27. Washlin 29.

**A BOY OF THE STREETS**: Hamilton, Pa., Oct. 21. Freshland 22, Atlantic City, N. J., 23, 24, Trenton 28, Lebanon 27, Philadelphia 29, Scranton 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838

[illegible]

**FRANK WHITE** (Wm.) Chas. H. Gales mrr.;  
Oct. 20, Clinton, N. Y., Ind. N. Y. Pleasant  
HUMAN, RICHARD; Queen M. Stanchard mgr.; Am-  
sterdam, N. Y., Oct. 20, Greenville 21, Glen Falls  
22, Cohasset 23, Schoharie 24.

**HIMPT DUFFY** (J. W.) Mrs. J. W. Duff; Leaven-  
worth, Kan., Oct. 19, Portland 20, Fort Collins  
21, Alexandria 22, Elwood 23, Peru 24, Union  
City 25, Greenville, O., 26, Richmond, Ind., 28,  
Marion 29.

**HOOR GRIGAN and Quester**, mgr.; Quaker  
City, O., Oct. 20, Pleasant 21, Cambridge 22.  
**IN THE PALACE OF THE KING** (Davis and Dancy;  
props.: Chas. L. Young, mgr.);  
Oct. 19, 20, 21, 22, 23, 24, 25, Burlington, Conn.,  
Nov. 6, 7, 8.

**JAMES BOYS IN MISSOURI** (Easton; Geo.  
Kilist, prop.; Frank Gazzola, mgr.); Columbus, O.,  
Oct. 19-21, Marion, Mo., Nov. 1, Lima, O., 2, Camer-  
town 3, Winchester 4, Wheeling, W. Va., 5-7.

**JAMES LOUN and FREDERICK WARDE**;  
Salt Lake, U., Oct. 19-23, Omaha 24, Fresno 25, Col-  
umbus 26, Orange Creek 27, Peoria 28, 29, Col-  
umbus 30, Chicago 31.

**JEFFERSON JOSEPH**; Des Moines, Ia., Oct. 20,  
Omaha, Neb., 21, Kansas City, Mo., 22-24,  
JAN ELLISON, Jr., 25, Madison, Wis., 26, 27, 28, 29,  
St. Louis 30, 31.

**JET STRUCK TOWNS** (E. M. Grant, mgr.); Ashland,  
Ky., Oct. 20, Huntington, W. Va., 21, Gallipolis,  
O., 22.

**KENDALL KERRA**; Kansas City, Mo., Oct. 19-21, St.  
Louis 22.

**KENT & MILLER**; St. Joseph, Mo., Oct. 21.

**KENNEDY, ELIZABETH** (P. J. Kennedy, mgr.);  
Savannah, Ga., Oct. 19, 20, Jacksonville 21, Wa-  
shington 22.

**KIDDER, KATHARINE**; Syracuse, N. Y., Oct. 20, Co-  
logne 21, Watertown 22, Ogdensburg 23, Corvallis,  
Can., 24, 25.

**MARRIED IN NEW YORK**: Bridgeport, Conn.,  
Oct. 20, 21.

**LANTIER, MRS.**; Rochester, N. Y., Oct. 20, 21.

**LEGALLY DEAD** (Harry Shannon, mgr.); Bos-  
tonville, Mass., Oct. 20, Clarksburg 21, New York 22, Port  
Land 23, Philadelphia 24, West 25, Farming 26,  
L. W. B. MORRIS (The Middleman); Havila and  
Moore, mgrs.; Dayton, Ia., Oct. 20, Clinton 21,  
Madison, Ill., 22, Peoria 23, Rockford 24, Chicago  
25-27, 28, 29, 30, 31.

**LODGE, CHAS.** (Fanny Side of Life; Batter-  
field and Johnson, mgrs.); Canton, O., Oct. 20,  
Baltimore 21, Dayton 22-24, Columbus 25-28, Akron  
29-31.

**LOOKING FOR A WIFE** (D. E. Bea, mgr.); El Paso,  
Tex., Oct. 20, 21, Silver City, S. M., 22, Dallas  
23, 24, 25, 26, 27, 28, 29, 30, 31.

**LOOPING THE LOOP**; Richmond, Va., Oct. 19-24.

**LONG RIVER** (John Henry, mgr.); Akron, O., Oct. 20,  
Massachusetts 21, Louisville 22, Fremont 23, Indiana  
24, 25, 26, 27, 28, 29, 30, 31.

**MCNEVIN'S FLATS**; Omaha, Neb., Oct. 19-23,  
Sioux City, Ia., 24, Des Moines 25-27, Peoria 28, Hur-  
onsburg, Ia., 29, Fort Madison 30, Keosau 31.

**McHENRY, NELLIE**; Pittsburgh, Pa., Oct. 19-24,  
Columbus, O., 25-28, Indianapolis, Ind., 29-31, St.  
Louis 32.

**MAC AND ANDREW**; New York city Oct. 1-Nov. 30.

**MALONEY'S WEDDING DAY**; Pekin, Ill., Oct. 20,  
Canton 21, Peoria 22, Fairbury 23, Streator 24,

**MAN TO MAN** (Gottschalk and Currie, mgrs.);  
Washington, Md., Oct. 20, Neillville 21, Marshall  
22, Stanley 23, Chillicothe Falls 24, Red Wing, Minn.,  
25, Farhat 26, 27, Owassona 28, Mansato 29, Sioux  
Falls 30, D., 31.

**MANNING, MARY**; Chocoma, O., Oct. 19-24.

**MANSFIELD, RICHARD**; New York city Oct. 12-  
Indiana 13.

**MARTHA, ROBERT B.** (Max Zeidler, mgr.);  
New York, Oct. 20, Atlanta 21, 22, Knoxville  
23, 24, Memphis 25, 26, Vicksburg, Miss.  
27, Jackson 28, Monroe, La., 29, Marshall 31.

**MARTA OF THE LOWLANDS** (Harrison Grey; Fish-  
burne, mgr.); Washington, Md., Oct. 20, 21, 22, 23, 24,  
MARTINETT, SADIE (A. E. Summerfield, mgr.); Gal-  
veston, Tex., Oct. 20, Guilfah 21, Berlin 22, Stratford  
23, London 24.

**MASON AND MASON** (Broadhurst and Currie, mgrs.);  
Cincinnati, O., Oct. 21, 22, Bakerfield 23, Fresno  
24, Stockton 25, San Francisco 26-31, Oakland No-  
v. 1, San Jose 2, Sacramento 3, Marysville 4, Saler-  
son 5, Tacoma, Wash. 6.

**MAUD NICHOLSON**; Mass., Oct. 21, Andover  
22, Willimantic, Conn., 23, Gardner, Mass., 24,  
Danvers, Conn., 25, Torrington 26, Pittsfield  
Mass., Nov. 2, Shelburne Falls 3, Putnam, N. Y., 4,  
Waterville, Me., 5, Conn., 7.

**MELVILLE, ROBE** (J. R. Stearns, mgr.); Dulut  
Minn., Oct. 20, 21, Reedsburg 22, Winthrop, Mass.  
23, Grand Forks, N. D., 24, Fargo 27, Hel-  
ena, Mont., 28, Chicago 29, 30, 31.

**MILLER, HENRY-MARGARET AWOLIN** (Chas.  
Dillingham, mgr.); Pueblo, Col., Oct. 23, Colorado  
Springs 24, Victor 25, Denver 26-31, Milwaukee  
Wis., Nov. 1.

**MORROW, GEORGE**; Syracuse, N. Y., Oct. 19-31.

**MORRISON, LEWIS**; Peckskill, N. Y., Oct. 20, Tre-  
nton, N. J., 21, Paterson 22-24.

**MORTIMER, CHARLES** (Geo. C. Tyler, mgr.); De-  
laware, Del., Oct. 20, Milford 22, Ellendale  
23, Lewis 24, Georgetown 25, Ocean City, Md.,  
26, Cambridge 29, Salisbury 30, Crisfield 31.

**MOUNTPOOT, EVA** (Geo. Samuels, mgr.); Jackson-  
ville, Fla., Oct. 20, 21, Cedar Rapids 22, Altha  
23, Cordal 24, Macon 25, Chattanooga, Tenn.,  
26, Columbia, Ga., 28, Montgomery, Ala., 29, Sel-  
ma 30, Decatur 31.

**MR. JOLLY OF JOLLET** (Broadhurst and Currie,  
mgrs.); Calumet, Cal., Oct. 21, Redding 22, Sals-  
boro, Ore., 24, Portland 25-31, Seattle, Wash., Nov. 1, To-  
peka, Kan., 2, ME PIPP; Mansfield, O., Oct. 20, Tiffin 21, Toledo  
22.

**MURPHY, JOSEPH**; Norwich, Conn., Oct. 20, N.  
London 21, Brockton, Mass., 22, Fall River 23, New  
Bedford 34, Lawrence 35, Haverhill 37, Salem  
Lowell 39, Bridgeport, Conn., 40, 41.

**MURPHY, TIM**; Erie, Pa., Oct. 20.

**MURRAY AND MACK** (Ollie Mack, mgr.); Jennin-  
gton, La., Oct. 20, Lake Charles 21, Beaumont, Tex.,  
22, Houston 24, Galveston 25, San Antonio 26, Mich.  
27, Lansing 28, Port Huron 29, Grand Rapids 30,  
NEW YORK DAY BY DAY; Philadelphia, Pa., Oct.  
19-24.

**NIP AND TUCK** (Jos. H. Haselton, mgr.); Elm-  
hurst, Oct. 20, Gettysburg, Pa., 24.

**NOT GUILTY**; Atlanta, Ga., Oct. 19-24, Birmingham  
Ala., 25-31, Tuscaloosa Nov. 2, Huntsville 3, Cat-  
ter 4, Chattanooga 5, Nashville 6, Dayton 7, Cin-  
cinnati 8, HOODING BELLS FOR HER; Providence, R.  
Oct. 19-24.

**OBER, GEORGE** (Wm. H. Currie, mgr.); Savan-  
na, Ga., Oct. 20, 21, Norfolk 22, Baltimore 23, Balti-  
more 24, Albany 26, Americus 31.

**OLD COTT CHAUNCEY**; Chicago, Ill., Oct. 4-24.

**OLD ARKANSAY** (Fred Harmon, mgr.); New Roch-  
ester, N. Y., Oct. 20, Hartford 21, New Bedford  
22, Carrington 24, Valley City 27, Lisbon 28, Oakes  
Aberdeen S. D., 30, Faulkton 31.

**OLD JED PROUTY** (Morse and Dodge, mgrs.);  
Ind., Oct. 20, 21, Superior 22, Hibb 23, Duluth  
24, Duluth 24, Brainerd 27, Grand Fo-  
N. D., 28, Grafton 29, Winnep. Man., 30, 31.

**OLE OLSON** (Will O. Wheeler, mgr.); Fitch-  
burg, Mass., Oct. 20, 21, Hopedale 22, Northampton,  
Conn., 23, Boston, Mass., 26-31.

**ON CIRCUUS DAY** (Eastern; H. H. Frazer and C.  
Marvin, props.); Leavenworth, Kan., Oct. 20, Na-  
hattan 21, Clay Center 22, Ablesse 23, June-  
cent 24.

**ONLY A SHOP GIRL** (Henry H. Winchell, mgr.);  
Norfolk, Va., Oct. 19-24, Richmond 26-31.

**ON THE BRIDGE AT MIDNIGHT** (Geo. Kil-  
prop.; Frank Gazzola, mgr.); Decatur, Ark.,  
Oct. 20, 21, Danville 22, 23, 24, 25, Cham-  
26, Bloomington 24, Davenport 25, Clinton 26,  
O. Randolph 27, Marshalltown 28, Des Moines 29-31.

**ON THE FRONTIER** (James Hannon, mgr.); El-  
both, Pa., Oct. 20, 21, 22, 23, 24, 25, 26, 27, Wash-  
Pa., 28-29, Wilmington, Del., 30-31, Washing-  
D. C., Nov. 2-7.

**ON THE HURRICANE DECK** (Wilbur's; C.  
Weston, mgr.); New York, Ind., Oct. 20, 21,  
22, Port Washington 23, Huntington 24, Ft. W.  
26, Aurora 27, Columbia City 28, Goheen 29,  
hart 30, South Bend 31.

**OTHER PEOPLE'S MONEY**; Winsted, Conn.,  
Oct. 20, 21, New Milford, Mass., 22, Mer-  
Conn., 23, Waterbury 24, Bristol 26, Bridge-  
port 27, Malden 28, Milford 29, South Bridg-  
OUR NEW MINISTER (Miller and Conyers, mgrs.);  
Said 20, 2

[illegible]



# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET  
(BETWEEN BROADWAY AND SIXTH AVENUE.)

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Square, W. C.  
LONDON, ENGLAND.

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## TO ADVERTISERS.

As Tuesday, Nov. 3, Election Day, will be a legal holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date of Nov. 7. Advertisers will please note that advertisements for that number cannot be received later than noon of Saturday, Oct. 31, and that advertisements for the last page, which is in the form that will go to press on Friday, Oct. 30, must be in hand not later than noon of that day. THE MIRROR for that week will be published on Monday, Nov. 2.

## TO CORRESPONDENTS.

THE MIRROR will go to press earlier than usual on the number to bear date of Nov. 7, as Nov. 3, Election Day, will be a legal holiday. Correspondents, therefore, are required to mail their letters for that number at least twenty-four hours earlier than usual.

## THE LONDON LYCEUM.

THE turning of the London Lyceum Theatre into a music hall, among other things emphasizes the growing difficulties that confront the management of a theatre on dignified lines in that metropolis and the amazing popularity of lighter forms of entertainment to which this historic house now will be devoted.

The change in the fortunes of the Lyceum is looked upon seriously in many quarters in London. "There may be abundant explanations of the failure of the Lyceum," says the London *Daily News*, "but on the face of it the conversion of this classic temple of the drama into a music hall seems like a symptom of decadence. The Lyceum has for a generation been associated with the two greatest names of the contemporary stage. It has drawn its public not merely from London, but from the provinces and the whole world. The raising of the curtain on a new rendering of Shakespearean drama at the Lyceum was an event of almost national importance, and among the traditions of the house which give it unique distinction are the associations with it of the late Poet Laureate. We can imagine that, with the memory of the great days that are gone, and with the love of the true artist for his profession, the decision that has been ratified constitutes for Sir HENRY IRVING the bitterest tragedy in which he has ever played a part. His regret will be shared by

all who believe in the great possibilities of the drama and who view with alarm the sinister advance of the music hall element everywhere."

At the meeting of the shareholders at which the decision to change the policy of the Lyceum was made, BRAM STOKER read a letter from Sir HENRY IRVING, who protested against the proposed action, and who stood ready to meet any share or proportion of the expense necessary in holding over the property for sale rather than that it should be devoted to the new purpose. A majority of the shareholders, however, determined the fate of the theatre as noted.

It may be remarked that the most sinister aspect of this matter perhaps is not the "advance of the music hall element everywhere," as suggested by the *Daily News*, so much as the advance of the commercial element in the theatre as a whole. That element, in almost absolute control of the better theatres of this country, is making itself felt even in the traditional centre of the English drama, and Sir HENRY IRVING, who formerly conducted his business on the traditional lines of freedom, himself is forced in this country, as he may hereafter be forced in England, to bow to its "arrangements."

## PECULIAR PERSECUTION.

AN actor writes to THE MIRROR to complain of the peculiar persecution that many women of the profession are subjected to in minor cities, owing to the survival in certain minds—it need not be added that they are ignorant minds—of the conception that formerly characterized all players as "vagabonds," against whom the public hand was raised and Dogberrys pronounced the penalties of "law."

The complaint made had a clear cause. On a Saturday night, after the close of the engagement of the company of which the complaining actor was a member in a New England city, the actors betook themselves quietly to the railroad station, where they had a special car that was to convey them to another city. A crowd of young loafers of the sort that characterize small cities—loafers, by the way, that for peculiar ill-breeding and offensiveness cast the Bowery ruffian into the shade—gathered about the car and grossly insulted the women of the company. The men in the company naturally resented this, and undertook to defend the women, when the roughs of the city were reinforced and assisted by a so-called policeman, who assailed one member of the company with a club and seriously injured him. The impossibility of securing justice in the case, emphasized by the action of this particular servant of the public, whose duty was plain, although he did not know what his duty was, led the men of the company to abandon a course that in other circumstances would have been plain, and they left the city smarting under the injustice of the experience, while the "officer" and the ruffians, whom he assisted instead of rebuked, probably compared notes over their respective shares in the disgraceful affair.

Instances like the foregoing are frequent, especially in towns where the police have no conception of their duties, and where, as suggested, the rowdy element is far worse than it is in large cities. This element congregates in places where it is necessary for women of the stage to pass, and its open insults are not only permitted by the police but, as in the case cited, the police often attack those who would protect the women. It is true that there are persons who masquerade under the cloak of the profession and discredit the stage, and this fact in many instances leads the ignorant who are guilty of these insults to imagine that all the women of the stage are like the few persons who have no legitimate business in the profession, and who often, doubtless, by their vulgarity invite like vulgarity. But the real women of the stage deserve every protection that is accorded to women in all other walks of life, and the newspapers of cities in which insult is their portion should see to it that they have such protection, if the police of those cities continue to ignore their duties.

## BUSINESS.

It is said that the long-continued depression of the stock market is no criterion as to the condition of the country generally, and that the enormous shrinkages in the value of securities are offset by the great productiveness of fields, mines and other industries.

This may be true, but the fact remains that the business of the theatre is far below what has been expected thus far this season. Companies on the road as a rule have been greatly disappointed in patronage, while in the larger cities but few attractions have enjoyed a normal business, and many have played to discouraging results. This has been true of New York, where the theatre that has prospered has been the ex-

ception, and many attractions have been represented to very small returns.

There is a question, of course, as to whether the losses in the stock market have been wholly to blame for the slump in the business of the theatres. There are managers who put this forward as the main explanation of the present condition, holding that the box-office is bound to suffer from the losses many people have suffered through the decline of securities in which faith had been placed. Others think that the quality of attractions offered to the public has something to do with the decline of patronage, and that theatregoers are tiring of the superficial and the mediocre that nowadays are so often seen in pretentious surroundings in the theatre. It cannot be denied that there is a monotony of the commonplace in the theatre of to-day, and that the false pretense under which so much of it is exploited is likely to cause a reaction on the part of the public, which attends the theatre at all times when plays worthy of attention are offered. Of course in flush times, when all classes prosper, the critical faculty is more lax than in times of depression, and offerings in the theatres are less carefully scrutinized. It is during times like the present that the fittest survive and the less deserving go to the wall.

## OUR THEATREGOERS AND IBSEN.

Editorial in the Evening Sun, Oct. 17.

It is announced that another important "social" play by Ibsen is to be given by the same actress who made a brilliant appearance recently as the heroine of the most difficult drama in the cycle.

The great success of Hedda Gabler pointed a moral for actors, managers and the public. It has been the habit of certain cynics to paraphrase the dictum—"New York gets in the long run the sort of government it deserves," and say: "New York gets the sort of plays that it wants." So why should anybody object to the murder of Shakespeare by climbing comedians who want to be taken seriously, the immature stars, and the painful humor and bad music of the comic operas—so called?

There was a tradition that the plays of the great Scandinavian dramatist were "unpleasant," or, rather, "uncomfortable," to take the definition which Mr. Harris has used in reference to his last comedy. It was assumed that they appealed only to the long-haired persons, whose chief claim to be regarded as "literary" was based on their untidiness and general sloppy appearance, and that while these dramas of modern life might be interesting to read they could not be regarded as practical in considering the needs of a public which took Clyde Fitch and the circus seriously.

The audiences which crowded the theatre at every performance of Hedda Gabler last week were not composed of would-be "literary" or "artistic" persons. They were made up of regular theatregoers, to whom the play is the thing, who want to be entertained and thrilled and amused. For, after all, these are the right sort of people. It was for men and women of this sort that Shakespeare and Moliere wrote in their days. These dramatists were business men and were not ashamed of it.

It looks as if our public had at last recognized the practicality and liveliness of the greatest dramatist of the period, in spite of the sermons of some ladylike but immoral critics who denounce his work as "unhealthy." By the way, it would be interesting to know how these persons would have described Hamlet and Lear if those tragedies had happened to be produced in this century. No doubt the characters in them would have been labeled as perverses, lunatics and degenerates, and the whole atmosphere of one of the plays at least as corrupting or unhealthy.

There was a time when Wagner's operas were not popular with the general public of this town, nor is it so long ago. The long-haired frightened away those who were regular patrons of the barbers. All that seems very absurd now. No doubt, in the same way we shall look back on the experimental stage of Ibsen's plays, so far as we are concerned, with equal wonder. A dramatist who has affected the work of every other important dramatist of his time was bound to come by his own in the long run.

## AMONG THE DRAMATISTS.

George Ade and Gustav Lunders have completed their new musical comedy, *Sho-Gun*.

Gerhardt Hauptmann has finished a five-act drama called *Rose Berndt*, and said to resemble Henschel the Carrier.

Harry McKee Webster has completed his play dealing with an army episode, entitled *Lieutenant Dick*, U. S. A.

Martha Morton's comedy, *The Truth Tellers*, founded on the book of the same name by John Stracey Winter, is to be produced by David Belasco in New York some time after the holidays, it is said.

Lee Arthur, author of *Huckleberry Finn* and other plays, went to a private hospital last Monday to be treated for a pulmonary trouble.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from Oct. 8 to 15, 1903.

ALL IN THE FAMILY. By Paul Harris.  
A CAPE BRETON LASS. By John Ernest McCann and Frank Dupre.

HOLY AMERICA. By Isaac Pitman Noyes.  
I'M GLAD I CAME. By Henry Shelton.

LA TORCA. Opera from Victorien Sardou's novel, by De L. Illica and G. Giacosa. Translation by Paul Ferrier. Copyright by G. Ricordi and Company.

MARY OF MAGDALA. By Paul Heyse. Translated by William Winter. Copyright by Harrison Grey Fiske.

NO WEDDING BELLS FOR HER. By Theodore Kremer. Copyright by R. F. Forrester.

SHE LOVED—SHE SINNED. By Butler Stewart Crosby and Edwin Russell.

THE PERMEYERSONS. By Thomas Henry Davis.

UNDINE. By W. L. Courtney. Copyright by Beatrice Stella and Patrick Campbell.

## LETTER TO THE EDITOR.

Pertinent.

NEW YORK, Oct. 10, 1903.

To the Editor of The Dramatic Mirror:

Sir:—A short time ago I visited a popular playhouse and witnessed the performance of a popular play, in which one of the characters was that of an actor. The actor who played that part was, of course, a comedian. He carried it altogether too far for it to be humorous. It was ridiculous.

Why do actors do this sort of thing? Surely they do not imagine it is comical. Besides carrying the business of the part to extremes, they dress very foolishly.

You never see on the street an actor such as you see portrayed on the stage, with large plaid suits of all colors and high hats of shapes that are grotesque. Some of them even go so far as to wear collars up to their ears, and paint their eyes so as to give them a hollow look.

Don't you think the stage and its people would be held in higher esteem by the better class of playgoers if they would drop this silly method of making fools of themselves, and try to make their characters more natural? Yours truly,

E. J. FARLIGH.

(Non-Professional.)

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, unimportant or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

M. I. T., Allegheny: There is no book or other source from which you can get a complete list of the names of the persons employed in the choruses of the various theatres.

GRACEFIRE S., Columbus, Ohio: Viola Allen succeeded Annie Russell in the title-role of Esmeralda in the Spring of 1882 at the Madison Square Theatre, New York, and went on the road with it as a star.

W. C. G., New York: 1. The performer mentioned may appear at the same theatre later in the season. 2. This Mirror does not know whether her stage name is the same she uses in private life. 3. For dates see the date column in THE MIRROR.

G. DE L. La Crosse, Wis.: A designer of theatrical costumes receives no stated amount, all depending upon the richness, subject and detail. For the average musical production it may be safe to say that the average price paid is from \$10 to \$25 a costume. There are a number of managers in New York who produce musical comedies, any of whom are reliable. Consult THE MIRROR for their names.

H. O., New York: You have chosen wisely in your field of work, as it holds much for a good man or woman, and, being a German, you could give a much better dialect than an ordinary performer. It is amusing to sometimes hear a true son of the old sod with a brogue as rich as meadow peat try to portray the character of a fat, good natured German. The dialect is really funny because it isn't. The school which you name is an excellent one, and you should get along there with the means you mention.

H. MAXWELL, New York: Amy Robsart was produced by Marie Wainwright at Palmer's, now Wallack's, Theatre, Sept. 7, 1891, and ran for six weeks. The full cast was as follows: Earl of Leicester, Henry Miller; Richard Varney, Barton Hill; Tressilian, William Ingersoll; Earl of Sussex, Alfred Burnham; Bowyer, Wallace Bruce; Mike Lambourne, Sydney Booth; Wayland Smith, Edward Elmer; Tony Foster, E. Y. Backus; Lord Shrewsbury, Frederick Guest; Giles Gosling, Robert V. Percy; Lawrence Goldthred, Herbert Smedley; Queen Elizabeth, Blanche Walsh; Jane Foster, Catherine Blanche; Duchess of Rutland, Kate Magnus; Amy Robsart, Marie Wainwright.

G. L. Y., New York: The original cast of Ben Hur as presented in New York was as follows: Ben Hur, Edward Morgan; Messala, W. S. Hart; Simonides, Henry Lee; Arrius, Edmund Collier; Balthazar, Frank Mordaunt; Ilderim, Emmett Corrigan; Malluch, Frederick Truesdell; Hordator, Charles J. Wilson; Metellus, William Frederick; Drusus, Paul Gerson; Gaspar, F. S. Thorpe; Melchior, Charles J. Wilson; Cecilius, Henry Devere; Sanballat, Robert Mansfield; Khaled, Charles Craig; Centurion, Henry Matrose; Officer of the Galley, William Ford; Esther, Gretchen Lyons; Irsas, Corona Riccardo; Mother of Hur, Mabel Bert; Tirzah, Adeline Adler; Amrah, Mary Shaw.

A. F. G., Philadelphia: The duties of a theatre manager are many and various. He has to keep a watchful eye over the employees of the house to see that none of them shirks his duty and that the comfort of the patrons is carefully looked after. Everything pertaining to the running of the theatre is under his supervision, and if anything goes wrong, either before or behind the curtain, he has to bring his mind on the matter at once and see that the trouble is remedied. The manager has to listen to all sorts of complaints from all sorts of people who have real or fancied grievances, and attend to a thousand and one other things that make his day a very busy one. In spite of all this many managers are ornamental as well as useful. In the smaller cities it is the custom of the manager to stand near the door and give a hearty welcome to his patrons, who would not consider the evening complete unless they saw his smiling face as they gave up their tickets. The duties of a manager, if given in detail, would easily fill a page of THE MIRROR.

## CURRENT AMUSEMENTS.

Week ending October 23.

ACADEMY OF MUSIC—Announced to open Tuesday, Oct. 21, with Agnes Roath in The Best of Friends.  
AMERICAN—Thomas Ross in Checkers—4th week—25 to 32 times.  
BELASCO—Blanche Bates in The Darling of the Gods—6th week—186 plus 37 to 43 times.  
ELJOU—Announced to reopen Thursday, Oct. 22, with William Collier in A Fool and His Money.  
BROADWAY—Orin Johnson in Hearts Courageous—3d week—17 to 24 times.  
CARNEGIE HALL—Musical Entertainments.  
CASINO—Francis Wilson in Erinale—1st week—1 to 7 times.  
CIRCLE—Vaudeville.  
CRITERION—Charles Hawtree in The Man from Blankley's—4th week—34 to 40 times.  
CRYSTAL GARDENS—Closed.  
DALY'S—Three Little Maids—8th week—54 to 61 times.  
DEWEY—Rose Hill English Folly Company.  
EDEN MUSEE—Figures in Wax—Vaudeville.  
EMPIRE—John Drew in Captain Dimpie—27 plus 8 to 15 times.  
FOURTEENTH STREET—Andrew Mack in Arrah-na-Pogue—7th week—50 to 57 times.  
GARDEN—Ulysses—6th week—47 to 53 times.  
GARRICK—Maxine Elliott in Her Own Way—4th week—22 to 29 times.  
GRAND OPERA HOUSE—David Warfield in The Auctioneer.  
HARLEM OPERA HOUSE—The Prince of Ploam.  
HERALD SQUARE—E. H. Sothman in The Proud Prince—2d week—8 to 14 times.  
HUDSON—Ethel Barrymore in Cousin Kate—1st week—1 to 7 times.  
HURTIG AND SEAMON'S—Vaudeville.  
IRVING PLACE—German Stock Company in German Drama—4th week.  
KEITH'S UNION SQUARE—Vaudeville.  
KNICKERBOCKER—Hogers Brothers in London—7th week—42 to 49 times.  
LION PALACE—Vaudeville.  
LONDON—Vanity Fair Burlesquers.  
LYRIC—Richard Mansfield in Old Heidelberg—2d week—8 to 14 times.  
MADISON SQUARE—Grace George in Pretty Peggy—3d week—17 to 24 times.  
MADISON SQUARE GARDEN—John Alexander Dowie.  
MADISON SQUARE ROOF-GARDEN—Closed.  
MAJESTIC—Babes in Toyland—2d week—8 to 15 times.  
MANHATTAN—Corona Riccardo in Marta of the Lowlands—2d week—8 to 15 times.  
MENDELSSOHN HALL—Musical Entertainments.  
METROPOLITAN OPERA HOUSE—Closed.  
MINER'S BOWERY—Miner's Bohemians.  
MINER'S EIGHTH AVENUE—The Ugonias.  
MURRAY HILL—Edward Harrigan in Under Cover—6th week—41 to 48 times.  
NEW GRAND—Hebrew Drama.  
NEW STAR—A Great Temptation.  
NEW YORK—Revival of Ben Hur—5th week—33 to 40 times.  
OLYMPIC—Rice and Barton's Big Gaiety Company.  
ORPHEUM—Vaudeville.  
PARADISE ROOF-GARDEN—Closed.  
PASTOR'S—Vaudeville.  
PEOPLE'S—Hebrew Drama.  
PRINCES—Lawrence D'Orray in The Earl of Pawtucket—31st week—45 plus 191 plus 45 to 52 times.  
PROCTOR'S FIFTH AVENUE—A Rose of Plymouth.  
PROCTOR'S FIFTY-EIGHTH STREET—The Fatal Wedding.  
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.  
PROCTOR'S 125TH STREET—Lovers' Lane.  
ST. NICHOLAS GARDEN—Closed.  
SAVOY—W. H. Crane in The Sunders—3d week—17 to 24 times.  
TERRACE GARDENS—Closed.  
THALIA—Hebrew Drama.  
THIRD AVENUE—A Ragged Hero.  
WALLACK'S—Peggy from Paris—7th week—44 to 51 times.  
WEBER AND FIELDS—Whoo-Dee-Dee—5th week—29 to 36 times.  
WEST END—Henrietta Crossman in As You Like It.  
WINDSOR—Hebrew and Italian Drama.  
VAUDEVILLE (Mrs. Osborn's Playhouse)—Announced to open Wednesday, Oct. 21, with Charlotte Wiehe and her French company.  
VICTORIA—The Fisher Maiden—3d week—17 to 23 times.

## THE USHER



Ibsen is again reported to be severely ill at Christiania. A recent visitor to the great dramatist says that his mental faculties are impaired, his memory gone and his speech affected. But the newspapers have had Ibsen at the point of death half a dozen times in the last ten years. As Mr. Huneker remarks: "As Ibsen is 75, his recovery does not seem possible, and that is why he will probably put forth another masterpiece this year or next, which will cause the same old ink-spilling and heart-burns."

The secret of Henrietta Crosman's plans to star in a dramatization of Egerton Castle's "The Bath Comedy," under David Belasco's management, was so well kept by the few who knew it that the announcement last week occasioned general surprise.

Mr. Belasco owned the dramatic rights of the book and wished to dramatize it, but he could find no available actress for the part of Kitty Bellairs, which required a comedienne of great adroitness and skill. Miss Crosman was the ideal actress for the role, and she had no new important play ready for this season. In these circumstances the advantage of association was mutual and obvious. Maurice Campbell, Miss Crosman's husband and manager, effected arrangements with Mr. Belasco some time ago whereby during the continuance of the new play Miss Crosman should be under the management of himself and Mr. Belasco. Miss Crosman will continue to play in independent theatres under the new arrangement, Mr. Campbell, of course, having made that a condition of the arrangement.

Kitty Bellairs is a character that should fit Miss Crosman perfectly, and as it is said that the comedy has been skillfully transferred from book to stage, there is no doubt it will prove highly successful.

For the past year or more the *North American* and *Item* of Philadelphia have been warring on the Theatrical Trust in general and on Messrs. Nixon and Zimmerman in particular. Evidently the difficulties between these newspapers and the local managers have been settled, as now the advertisements of all of Messrs. Nixon and Zimmerman's theatres appear in the business columns of both journals as in former years.

John Ermine of the Yellowstone has made both an artistic and popular success in Chicago, where it is playing at the Grand Opera House to large business. On the first Saturday night of the engagement the receipts were \$2,100. The play is beautifully staged, and the Chicago critics unite in saying that in no part in which he has appeared thus far has Mr. Hackett so completely departed from the style of the romantic drama.

In *Donahoe's Magazine* the Rev. John Talbot Smith ably discusses the Theatrical Trust, giving an account of its operations from its inception to date, and describing its influences upon dramatic art and dramatic business. The article should be read by every actor, author and manager in its entirety; but the following extracts will suffice to show the opinions formed by this liberal and observant clergyman after a close and thoughtful study of the subject:

Success developed the Trust's meaner nature. The tyranny in it, the poisonous quality of all monopoly, began to work actively. Actors, managers and playwrights began to find the ordinary difficulties of their various professions multiplied tenfold by the Trust. All entrances were barred except by one door, and no one was admitted there unless the Trust approved of him or his work. The promoters of all trusts are loud in their praise of the benefits conferred upon the public by the more economical distribution of their products. The Theatrical Trust composed its own hymns of adulation and scattered them everywhere; only the best plays by the best dramatists, interpreted by the best actors, were to get before the public. The promise has not been fulfilled. Instead, the principle of disintegration and decay, the natural consequence of monopoly since society began, has shown signs of its working.

Just as a monopoly reduces its employees to the one general level of clerks, without individuality and without enterprise, the Theatrical Trust reduces its actors to the level of vaudeville specialists. They will be able to do one or two things well, and will be kept at it forever, if the public will pay to see them. The effect upon the actors has been matched by the effect upon the managers. As one writer expressed it, if these gentlemen have suddenly been reduced to the position of janitors to their own theatres, or sub-treasurers of their own companies, they have simply nothing to say or do except as the Trust dictates to them. As they foolishly submitted to the demands of their masters at the start, without taking a man's thought of the course they suggested, no pity need be wasted upon them.

The worst effect of Trust methods will probably be seen among the writers of the drama. Under the most favorable circumstances, it is exceedingly difficult to get a play before the public. The difficulty has been increased a thousandfold by modern methods of staging a play. The Trust now purposes to make it impossible for any but writers of reputation to get a play read. Charles Frohman, for example, has practically abandoned the American drama. He will take no more risks. He controls the market for foreign plays, and many of the managers and stars are following him to the foreign market. He can dictate the style and manner of a play. He will not look at a play in which the hero and heroine are married before the last act. If at all possible, his plays must in some manner fit his stars. And so on to the end of the wretched list of limitations. Half of the stuff which he forces upon the public is unworthy of any attention, but he forces it through in spite of the public. What sort of drama will develop under such withering conditions?

While the Trust cannot control the press it can influence critics. It may not be able to buy critics directly, but there are more ways of barter than in the open market. Vexatious critics are as cunning in their methods, and as honest in their denunciation, as could be desired. They serve the Trust artistically.

The Trust is no worse than the men who compose it, all rank speculators, with as much knowledge of and respect for the true drama as Swift, Armour, and the other magnates of the Beef Trust had for the American soldier whom they tried to poison while he was fighting the battles of the nation.

The commercial game has no rules, and does not recognize the Ten Commandments, nor the welfare of the stage. In the ten years that the Trust has been working the American stage has sunk several degrees below its normal level. The percentage of dirt has increased, and would have increased more but that the public turned its back on indecent plays. The dullness of the stage at this moment surpasses any similar condition in its history. This dullness is not altogether the work of the Trust, since other influences have been operating. Let us hope that the dangers threatening the American stage from commercialism of the worst type may be averted.

Discontent with prevailing theatrical conditions continues to be voiced in various parts of the country. The *Chronicle*, of Chicago, for instance, remarked the other day in reviewing the dramatic week: "When an observer feels any respect for human life—one who still thinks that dignity is possible in it—that it is cowardly to lie and contemptible to be meanly selfish—an observer, in a word, who still thinks that 'life is worth the living,' looks over the offerings for the past week in this city of 2,000,000 of alleged people, he must feel—if one or two exceptions are made—a profound wonder, well tempered with sorrowful sympathy, that such a life develops the dreary triviality of the theatre."

## THE NEW CENTURY WOMAN.

And now Bronson Howard! Will these fussy literary men never let us girls alone? First it was Colonel Waterson who tilted his lance at American women—"tough girls at Sherry's," he called them—and accused them of dalliance with high balls and cocktails. And now Bronson Howard!

There have been explanations of Mr. Howard's offense. Explanations are always admissions. Never explain. Ask for proofs. Of course, in this case the proofs were forthcoming—printer's proofs at that. But what do these dear old chappies know about us, after all? They have been living on paper and ink for the past twenty-five years, and neither one of them is conspicuous at the gay gatherings of Newport, Lenox, Saratoga, Aiken or any of the other places where smart girls go to play.

You can't size up life through a club window nor over the swing doors of a café. Times have changed. Men and women have changed. Yes, even Bronson Howard and Colonel Waterson have changed during the last quarter of a century.

Now neither of these men can be accused of playing to the journalistic gallery. Bronson Howard never was one to lose his diamonds for press purposes, and while the Waterson yawns in print at times, he means well. Their pens are clean and they are above cheap advertising schemes. So we must conclude either that women are treating them badly or else that the strenuous life has cultivated that peculiar mental condition which we irreverent she-ones call being full of tacks! But, then, men have been fussing about us for ages. You'll notice, though, that we can't lose them! Those who write things about our faults are always the ones who have been studying us at the closest range. The others keep on thinking we are angels!

The man who says that American women are deteriorating, makes an unconscious confession of old-fashionedness—in fact, of fuddyness. He isn't in the game. He's only looking over the fence. And it makes him cross. He don't even belong!

Results are what count! American women are saner, sounder and better looking than ever. They beat the world! They are more vitalized, more magnetic, cleverer, better dressed than the women of other countries. They are chummier with men—yes! The old joke about the woman who used to sit up waiting for hubby to come home from the club is a dead one. He stays home to keep his eye on her nowadays.

Women have their own interests, their own amusements, and are not wholly bereft, even if the men they marry neglect them.

It is quite true that women twenty-five years ago did not drink in restaurants as they do to-day. But they did other things much worse. They pinched in their waists and their hands and feet. They had hysterics and fainted all over the place, and one had to be in bad health to be a belle. They spent their days reading silly novels. Oh, those old-fashioned novels of the good old days, when the ladies went up to the drawing-room and left the men to roll under the table.

Perhaps these chappies who are forever raking the modern woman over the coals are trying to pay a neat compliment to their old-time sweethearts. But it is Here and Now, and the girls of to-day are actualities.

Years ago when women drank ice water

and weak tea, they were not in any kind of condition compared with what they are to-day. We are a new nation, and everything we do is attracting more attention than it should. Women of France and Russia have always drunk wine with their breakfasts, yet no one has nagged them about it. When men begin to knock us through the papers over their own signatures why it is time for the American eagle to admit that it is a hen.

Do let us have a few faults. You can't monopolize all the sins. Think how unpleasant it would be if all we women were angel-things! It is true that we don't stand on pedestals as we used to, because we hate posing. But we own our own husbands. There is something in that. Women who didn't know one wine label from another in the old times used to be very careless that way.

Drinking is a part of fashionable life, just as it is of sporty life. Sinners can't have all the cakes and ale, nor all the fluffy lingerie. We women are taking part in things now; we take in the yachting, the racing, the hunting and the dining—and the wine as well.

But there is less intemperance than ever before. Epicureanism has developed and women have helped it along. The endless list of wines that used to disfigure dinners has been banished, which in itself is an example of the tendency of the times. Women have done it.

In fact, women are no longer silly as they used to be. They have become more companionable with husbands, brothers and men friends, and the result is educative. The stupid woman is the only impossible one to-day. Beauty is no longer the great good thing unless it has an accompaniment of brains. Our millionaires are all marrying stage girls because they are out of the prunes and pram class and can talk of something besides clothes.

We are not afraid to laugh now! Time was when a pensive smile, like the smile on the face of a cat, was all that was allowed in boarding schools. The woman who laughs now is the woman who wins.

Think of the dear old tabs of the story. They were having tea when the husband of the hostess, wishing to encourage the game, which was a dull one, propounded a riddle.

"Why," he said archly, "is that fire-place like a swallow?"

"They all tittered and gave up. 'Because,' he explained genially, 'it has a crooked flue!' No one laughed except him. 'Flue—don't you see?' he went on recklessly—'F-l-u-e! Ha—ha—ha!'"

"James," said his wife sternly, "how dare you use such language before my guests! Ladies, I must apologize for my husband's condition. He does not know what he is saying."

The ladies departed like fluttering doves startled from a coop. One of them sobbed. James was up against it. He has never tried to jest merrily again with his wife's crowd.

So the girls of to-day who are able to get in the game on the golf links, or at the pool table after dinner, or take a hand at whist or poker, are able to take their numbers as well, and the lords of creation no longer have all the good things of life for themselves.

Nothing is wrong with the world or the women! Colonel Waterson and Mr. Bronson Howard, whom we have loved much heretofore for what they have left unsaid, must go way back and sit down.

We are what they and men like them have made us! Once we were a little lower than the angels. We sat home nights and watched the clock hands go round while they were out whooping it up with the boys. We learned our lesson that the Angel, being so far above the brute, must always be the loser. We left our perches. We sat comfortably on a lower limb. Men hate to climb, although they love to talk.

They sit on nearby boughs and sing to us. They chirp sonnets in our praise. Only the barnyard lows on the fence squawk at our faults.

When you come to think of it, people's faults are what we love them most for. Perfect men and women or those who psalm-sing and make character in the papers are great bores. Waterson and Howard are trying to be good fellows, but it's telling on them. What is that verse—

"Love ere the last of the red roses falls  
And winter whines about the castle walls."  
Well, never mind! It wouldn't be polite!  
KATE MASTERSON.

## HENRY C. JARRETT DEAD.

Henry C. Jarrett, one of the most prominent of American theatrical managers a generation ago, died in London, England, on Oct. 19, of heart failure. The news came by cable to his nephew, H. Lee Ziegler, of this city, and was an unexpected shock to Mr. Jarrett's many friends, despite the fact that he was well advanced in age, and had been ill for some time.

The death occurred at the Clifton hotel, London, where Mr. Jarrett had been staying for some time with his wife and two daughters. Mr. Jarrett was born in Baltimore on Feb. 25, 1824, entered the theatrical profession when a young man, and after a few years of experience as an actor he bought the Baltimore Museum and turned his attention to management. Before the Museum he managed at different times in his early career the National Theatre in Washington and the Boston Theatre in Boston. In 1850 he ventured to produce *Uncle Tom's Cabin* and a riot ensued. In 1855 he created a sensation by presenting his company in *Archontas* at the Bowery Theatre, and in 1856 he opened the performance at the Bowery and closed the performance in Philadelphia. The run was made by special train in one hundred and twelve minutes, and the feat was considered marvelous.

In 1866 Mr. Jarrett, as senior member of the firm of Jarrett and Palmer, brought out *The Black Crook* at Nido's Garden. The enormous success of that enterprise is a well known bit of American theatrical history. It is said that the partners cleared more than a \$1,000,000 on the piece in little more than a year. Jarrett and Palmer then became the managers of Booth's Theatre, and in 1876 they planned and carried out the project of taking their company to San Francisco on a special train, making the first direct run from the Atlantic to the Pacific. The run was made in a fraction more than five days—and again the railroads brought notoriety to Mr. Jarrett. He was a born showman, and during his career he made many side ventures that were successful. When the *Great Eastern* first came into this port Mr. Jarrett made a contract with the owners to exhibit the great ship, and cleared many thousands of dollars on the enterprise.

After the firm of Jarrett and Palmer was dissolved Mr. Jarrett entered the business of personally conducting parties of travelers to Europe. He was successful, and remained in the business for many years. During recent years he had spent most of his time in London.

## PERSONAL



Photo by Sarony, N. Y.

VINCENT.—Eva Vincent, who is now making a decided success as Mrs. Carley, in supporting Maxine Elliott in Clyde Fitch's comedy, *Her Own Way*, is one of the most versatile players on the New York stage. She is especially good in character parts, and has a thorough command of all dialects, being notably expert in Scotch and Irish. She was for two years under Daniel Frohman's management and has appeared in many new productions, receiving much praise for her forceful characterization of the various parts assigned her. During her career Mrs. Vincent has played Juliana in *The Honeymoon*, the leading parts in *Pygmalion* and *Galatea*, *East Lynne* and *Camille*, and she has even sung in musical farces, all of which proves her versatility.

JANAUSSCHEK.—Madame Janauschek has been removed from the private hotel in Saratoga in which she lived for two years to the home of her physician, Dr. J. E. Kelley, in the same city. Her general health is neither better nor worse than it was a year ago.

MILES.—David Miles, who created an important part in *The Wayward Son*, has been obliged to give up his position on account of lung trouble. Mr. Miles played the opening night in New York, but left the following day for New Canaan, Conn., where he will undergo treatment.

MANSFIELD.—Richard Mansfield has been elected a member of the Royal Channel Yacht Club of London.

SUTHERLAND.—Mrs. E. G. Sutherland sailed for Europe on the *Etruria* on Saturday, Oct. 10, and will remain there until after the opening of the Comedy Theatre, London, Nov. 3, by Lewis Waller in *Beaucaire*. The rights of that dramatization have been sold for South Africa, Australia, France, Germany, and Italy, while through the English provinces three companies are making tours. Mrs. Sutherland and Beniah Marie Dix have completed a new play, *The Lilac Bed Chamber*, and the rights to it have been secured by Maxine Elliott.

JAMES.—Louis James celebrated his sixty-first birthday on Oct. 3 at Vancouver, B. C., and the members of the James-Warde company presented him with a large silver dish appropriately inscribed, Frederic Warde making the presentation speech.

CLARKE.—Creston Clarke has been engaged to play the part of Tallyrand in *Conan Doyle's Adventures of Gerard*, in which James O'Neill is to star this season.

TREMAINE-HALL.—W. A. Tremayne and Irving L. Hall, of Montreal, the authors of R. B. Mantell's latest success, *The Light of Other Days*, are in town for a few days on business. They have just concluded arrangements for writing a new play, to be produced by a well-known manager early in the new year. Alexandr Kearney is to play the leading part, a type of character new to the stage.

IVES.—Alice E. Ives has arranged for the production of her latest play, *The Blue Letter*, by the Spooner Stock company, of Brooklyn, during the week of Nov. 30. This is the first play Miss Ives has ever given to a stock company, and she selected the Spooner organization on account of its merit. Miss Ives also has three other productions in view, it is said.

GREGORY.—W. H. Gregory, manager of the engagement department of the Actors' Society, sailed for England on Saturday for a much needed rest. For some time he has been in poor health and last week it was found that he suffered from a malady of the heart which made a vacation an absolute necessity.

BARRYMORE.—Lionel Barrymore has been engaged to play with the stock company at Cleveland's New Theatre, Chicago, during the special engagement there of Nance O'Neill.

CHAMBERS.—Haddon Chambers sailed from London for New York last Saturday, Oct. 17.

JAY.—Isabel Jay, formerly leading woman at the Savoy Theatre, London, will, it is reported, soon return to the stage in *The Country Girl*, at Daly's Theatre, London. Miss Jay is the wife of H. S. H. Cavendish, the traveler and explorer, and has not appeared publicly for several seasons.

SPONGE.—Hilda Spang arrived in New York from a four months' stay in England, last Saturday, on the *St. Louis*. She expects to appear with William Faversham in *Elizabeth's Prisoner*.

## TELEGRAPHIC NEWS

CHICAGO.

Profitable Business in Many Theatres—Columbian's Talk of Current Attractions.

(Special to The Mirror.)

Chicago, Oct. 19.

"Graft" investigations of city departments by a Council Committee have turned official and public attention to the construction of the theatres in this city, and Mayor Harrison declared Saturday that he would order at once a rigid investigation of all the theatres. He announced that he would pay particular attention to having that part of the law observed which requires all theatres not in fire proof buildings to have their main entrance and main floor on the street level.

"Strike" programmes are still being issued by several theatres—enacted forms due to the press feeders' strike.

James K. Hackett, with John Ermine, is still filling the Grand, and bids fair to overflow the house frequently during the remaining half of its month here.

The steadily great patronage at the Studebaker on account of a County Chairman is beginning to be the talk of the town. Manager Harmer had Grover Cleveland in the crowd one night last week, and he is now hoping that Theodore Roosevelt will drop into town soon as a result of George Ade's recent hurried and mysterious visit to Washington. The ex-President seemed delighted, and Maclyn Arbuckle might have been lifted from the title-role to the Cabinet if the famous Democrat had been in office.

The Herne production of *Shore Acres*, with James T. Galloway and Edith Lawrence as Nat and Martin Berry did a fine business at the Great Northern last week.

Chauncey Olcott's excellent play, acting and singing are likely to overflow McVicker's all of this, the last, week of his engagement.

The bills this week: Studebaker, A County Chairman, with Maclyn Arbuckle (seventh week); Grand Opera House, James K. Hackett in John Ermine of the Yellowstons (third week); Powers, Girl With Green Eyes, with Clara Bloodgood (second week); McVicker's, Chauncey Olcott in Terence (third week); Garrick, Vesta Tilley in *Algy* (third week); Illinois, Dolly Varden, with Lulu Glaser (second week); Great Northern, The Good Old Summer Time, with George Evans; La Salle, Isle of Spices (sixth week); Thirty-first Street, Melba MacDowell, Florence Stone, and stock in Antony and Cleopatra; Bush Temple, stock in *Trilby*; New American, stock in *True Love's Reward*; Hopkins, The Lighthouse by the Sea; Columbus, Mr. Dooley; Alhambra, A Desperate Chance; Bijou, The Scout's Revenge; Academy, Uncle Tom's Cabin; Grand, John Ermine, Fiddish stock in repertoire, including *The Jew in Romania*; Avenue, stock in *Resurrection*; People's, May Houser and stock in *Monte Christo*; Marlowe, Across the Pacific; Criterion, Driven from Home; Howard, stock in *For a Million*.

Dolly Varden, with Lulu Glaser as the star, was greeted by a very large and fashionable audience at the opening of the engagement at the Illinois, and both the opera and Miss Glaser were welcomed with much applause. There were many curtain-calls and encores. The richly mounted and dainty production seemed especially well suited to the Illinois. Manager Will Davis was at the door welcoming his numerous friends.

General Manager Hogan, of Lincoln Carter's attractions, has returned after a tour, and reports all of the dozen or more Carter plays highly prosperous, especially mentioning *Her Only Sin*.

Harry Sweetman was here in advance of Jeff De Angulo and A. E. Morgan as manager. Over 40,000 advertisements of Quincy Adams Sawyer were distributed to the vast audience of 2,000 a night or more in the Auditorium during the two weeks (policemen's benefit) of the Torredor, closing last week, by Colonel A. H. Dexter, who is here ahead of the big Boston hit.

The Torredor engagement, with Jeff De Angulo, drew 50,000 people to the Auditorium, and it was a mere sight to see the great, handsome, comfortable theatre accommodating its 3,000 or 3,500 with ease and with all words and music on the stage audible to the last rows. Manager Milward Adams certainly has had his share of popular attention for his opening dramatic attraction. If the thorough advance work of Colonel Dexter in any indication, similar business is in store for Mr. Adams' big house the latter part of next month with Q. A. S.

Business Manager Warren, of McVicker's, visited Kansas City, his former home, last week.

James De Wolf is in town ahead of Sky Farm. Gus Bothner, of A Bunch of Keys, and A. Y. Thayer, of Sweet Clover, were in Chicago last week engaging people for their attractions.

Fred Merriam and brother are organizing a repertoire company here for a thorough stand tour West beginning in Iowa.

Milo Bennett is organizing a Fox Wolfington company for C. A. Arthur. It will include Hortense Nelson, Rufus Hall, Fanny Louise Carter, Lawrence Earl Atkinson, Mr. and Mrs. Harry Adams, Clay Felton, Lewis Baker, and Mrs. Walter Wilson.

May Houser opened her stock season at the rebuilt People's with large houses last week. The company are James Nelson, Irving McDowell, Sam Bransky, Nellie Willard, and William De Vere, stage director.

James Quigley recently completed his thirtieth year of continuous service at McVicker's. Mary Anderson, employed in McVicker's housekeeping department, has been there twenty-eight years, with nary a word about farewell performances.

The Shuberts have caused the benches of the Garrick gallery to disappear; also the price of seats there, 25 cents. Chairs have been put in the second balcony, as Manager Bird politely refers to it, and the price raised to 50 cents.

There was a grand rush to the downtown theatres Saturday night and an anxious crowd went from place to place to get in. Over six hundred were turned away from Hackett in John Ermine at the Grand after the orchestra had been evicted and all permissible camp chairs sold at \$2 each. Joseph Jefferson's Saturday night house at Powers was sold out Thursday; ditto Arizona at the Great Northern, while Jargo and fashionable overflows filled the lobbies of the Studebaker, with The County Chairman, and the Illinois, with The Eternal City. There was a jam at McVicker's, and Algy—er, beg pardon—Vesta Tilley turned them away at the Garrick.

Madame Sembrich concert next Saturday afternoon, Oct. 24, at the Auditorium.

F. W. Zeddie, superintendent of the Grand Opera House, started his service there the same year THE MIRROR was started, and is therefore completing his twenty-fifth year at the house. "Children I used to carry up stairs," he says, "are now coming here with their own children to carry up."

Branch O'Brien was in town as manager of *Shore Acres* last week.

W. H. Barry formerly manager of the Alhambra and Adelphi here, is in the city ahead of *The Good Old Summer Time*.

George E. Gill, owner of the Eastern A Little Outcast company, was at Hopkins with the company last week. He returned to New York, leaving Manager Lawrence Mercer in charge.

Rose Coghlan and Robert Downing are booked at Manager Wingfield's Towle Opera House in Hammond Ind., to appear soon.

St. John Lewis, who painted the handsome curtains of the Illinois, is here to paint drops for the Iroquois.

Joe Ryan, press envoy extraordinary of the Iroquois, Illinois and Powers, says the Iroquois will not be ready on Nov. 9 as expected. Mr. Ryan puts the opening back toward the middle of the month.

Harry Sloane, formerly of the San Toy forces, was in town for Dolly Varden.

P. Stanton Hock, the baritone who was here with Francis Wilson on several occasions, was an excellent governor in The Torredor at the

Auditorium, but his voice, the best in the company, was not heard enough in solo.

D. W. Haynes, of the Dolly Varden company, will guide the company north-west to the Coast and into "Prisco for its Christmas pudding."

Will J. Block is in town arranging to put The Defender on the Leslie.

General Manager A. W. Dingwall of Jacob Little's interests was in Chicago last week en route East after a tour of Little theatres.

Louise Mitchell is playing at the Thirty-first Street this week with MacDowell in Antony and Cleopatra.

Clara Bloodgood is winning recognition here as an unusually clever actress in spite of her obstacle voice. For instance, Her play, The Girl With the Green Eyes, has one act that's strong, the third. It shows Miss Bloodgood is really an actress who could furnish an entertainment worth \$1.50 or \$2 a seat if she had play enough. Those are big prices for one act and some giggles. Robert Drouet is a great favorite here, and did well as leading man with Miss Bloodgood.

A young Chicago architect, Benjamin Marshall, is completing two costly theatres, the Iroquois, of this city, and Nixon, of Pittsburgh.

One more week of Vesta Tilley at the Garrick and then Henry Miller and Margaret Anglin. Manager Bird says Clyde Fitch has positively said he would come here and fix the fall Algy.

Will J. Davis, Jr., is to leave the Illinois to join the Iroquois staff. T. J. Noonan remains at the Illinois as treasurer, with A. J. Dillon and F. M. Brackebush, formerly of the Studebaker, as assistants in the box-office.

Florence Holbrook has been winning applause at the La Salle as Teresa in The Isle of Spices. Stella Maury has succeeded Christine Hudson as Tricket. Toby Lyons has taken the part of Mackinac instead of Charles Giblyn, and Frank Witter is Taric. The Isle of Spices is expected to run several weeks more.

In Trilby at the Bush Temple this week Grace Reals appears in a scene facing a stage audience back and she sings "Ben Bolt" herself.

Manager J. J. Murdoch's famous wife, The Girl With the Auburn Hair, is booked for a long tour, beginning to-night in Detroit. The portable church organ, invented by Mr. Murdoch, will be used in her act, also the echo organ, just perfected by her husband and used at his theatre, the Masonic Temple, recently.

Lifvet Polander, by the Swedish dramatist, Heberg, will be played by the Swedish Dramatic company at the Grand Opera House Oct. 25.

Max Heinrich will recite and sing an original poem with incidental music at George Hamilton's next Sunday afternoon concert at the Grand, Oct. 25. The poem is entitled "The Spanish Duel," and the author and composer is F. J. Waller, of Chicago.

The French theatre season will be opened to-morrow night in Steinhilber Hall with *Opere Le Medecin Malgre Lui*. The cast includes Leon Aubel as Sganarelle, Blanche Carpen as Martine, Auguste Babise as Geronte, Katharine Knowles-Robbins as Lucinde, Lucie Valcous as Thibaut, Le Grand Burton as Robert.

OTIS L. COLBURN.

## BOSTON.

Charles Richman's Success—News from the Hub—Benton's Gossip.

(Special to The Mirror.)

Boston, Oct. 19.

Henry W. Savage again furnishes Boston the notable musical attraction of the week with the opening of the grand opera season at the Tremont. It is evident that the experience of last season will be repeated again, for there is just as great interest and the company is much stronger and the offerings more attractive. For instance, a better card could not have been selected than Tosca, which has proved a grand opera sensation when produced at high prices and now has an equally effective presentation in English at prices within the reach of the true music lovers not millionaires. Consequently there was a house packed to the doors and great enthusiasm. The next strongest card comes in the third week, when Otello will be done in English. There will be three changes in bill each week, the other variations being Carmen and a double programme, Lucia di Lammermoor and Cavalleria Rusticana.

Fay Templeton is back again in Boston as a star, not her first experience in that capacity by any means, but her return after her long experience with Weber and Fields. She had a most enthusiastic reception at the Columbia, where The Runaways opened a month's engagement, and the theatre was packed. Indeed it was a continuation of the high water mark of prosperity started by Francis Wilson. Miss Templeton has a most abundant opportunity to show her cleverness, and her imitations and her songs are quite the best that she has ever given in Boston.

Forbes Robertson and Gertrude Elliott attracted the book lovers of literary Boston by their first appearance at the Hotel, where The Light that Failed was the first Kipling play ever seen in this city. It was splendidly received, and the stars made personal successes. Miss Elliott used to be popular when she played with Nat C. Goodwin and her sister Maxine, and consequently there was curiosity all the more to see her since she has developed into a London star.

Frank Daniels brought his new comic opera to the Coliseum to-night and scored a big hit for The Office Boy. It was filled with fun, and as Mr. Daniels holds the centre of the stage most of the time there is constant entertainment. His company is well chosen, and Eva Tanquary and Louise Gunning are especially successful. From Boston The Office Boy goes to New York for a long run.

The last week of the engagement of The Virginian at the Majestic, and the piece is being whipped into shape so that it will rank with some of the most interesting plays of the season. One or two new situations have been added since the opening night and throw into more effective light the love scenes of the play. Dustin Farnum in the title-role, Nanette Comstock, Frank Campbell, Theodore Marston, and Ella Bothner are especially good.

Sowing the Wind is an interesting revival for the stock company at the Castle Square this week, for it gives Howell Hansel a chance to play Mr. Brabson, the part already so well given here by Henry Miller and J. H. Gilmour. Lillian Lawrence is one of the loveliest ever seen in Boston, and the entire stock company is seen to advantage.

There is no question whatever of the strong impression which Captain Barrington has made at the Globe, and Victor Maper's play proves a most effective medium to introduce Charles Richman as a star. It is admirably written and has received nothing but enthusiastic praise. Mr. Richman plays the double role admirably, and Suzanne Sheldon, William Redmond, George Wilson, and Joseph Kilgour do admirably.

Annie Russell has certainly started society going to the Park in a way that has not been known in years, and the run of Mice and Men has opened most auspiciously. The orchestra was under the stage a part of last week. As Peggy Miss Russell is unusually charming, and John Mason, Oswald Yorke, and Mrs. Gilbert help to share in the honors. Mrs. Gilbert, by the way, celebrates her eighty-third birthday this week.

The Runaway Wife is the revival of the week at the Bowdoin Square, and the chief interest was in the impersonation of the title-role by Carolyn McLane. This was her first appearance with the organization, and she proved an important addition to the forces. Willard Blackmore also did effective work.

Quincy Adams Sawyer keeps on to large audiences at the Boston, but it has now entered upon its final fortnight. Much of the success of the present engagement is due to the excellent work of Severin de Deyn in the title-role. He has given the part so effectively that Charles P. Pidgin, the author, has written to him enthusiastically declaring that he realizes his ideals.

The King of Detectives played one of the best engagements last season at the Grand Opera House, and there is every indication of a repetition this week. The two great scenes—the flying machine that flies and the convict on the

means of moving pictures—are quite enough for any melodrama to prove a winner.

The Volunteer Organist is another success of last season that promises to repeat its prosperity this week. It is at Music Hall, where it had a notable experience a year ago.

Searchlights of a Great City illuminate the Hub this week, and the moving pictures of the finale of the *Shamrock-Rose* race add to the interest of the melodrama, in which Frederick Murray plays the leading character effectively.

Charles Frohman will give Lady Molly for a run in Boston in advance of its production in New York, while Weber and Fields will do the same thing at the Globe, with An English Daisy, in which Christie MacDonald and Charles A. Bigelow will be co-stars.

Mrs. Thomas Barry, who was for so long time leading lady at the Boston in the days of the old stock company, but who has not appeared here in recent years, is on a visit to this city, and is stopping at the Norfolk House.

Julia Marlowe began the rehearsals of Yvette, by Pierre Berton, during her last days at the Hollis, and she will probably produce it during her coming engagement in Chicago, supplementing Fools of Nature with this play for the French. She may add other new works to her repertoire later in the season.

John B. Schoeffel will go on to New York to see his wife, Agnes Booth, make her reappearance upon the stage in The Best of Friends. Others who will go on are ex-Governor and Mrs. Sprague, of Rhode Island, Mr. and Mrs. H. Staples Potter, Honorable and Mrs. Thomas Riley, Mr. and Mrs. Caleb Chase. After the play they will give an elaborate supper in Mrs. Booth's honor.

Miriam Falconer, Anida Brady, and May Carlyle, of Fay Templeton's company, came on from New York to Boston by automobile with a wealthy Pittsburgher as chauffeur.

Beatrice Mara, a Maiden Girl, rejoined the stock company at the Bowdoin Square this week. Mary Sanders, the popular comedienne of the forces at the Castle Square, gave a reception to her friends at the Victoria yesterday afternoon. It was a delightful social affair and many people well known in theatrical circles, as well as regular patrons at the Castle Square, dropped in to pay their respects to this clever and deserved favorite.

After the Pittsburghers lost their final game in the series with the Bostonians they were entertained by a box party at the Colonial and were much applauded by the audience. The Bostonians also were invited to be present, but they did not put in an appearance.

Mrs. Charles Craig, of Charles Richman's company, had a narrow escape from gas suffocation in her room at the Langham last week. She tried to light the gas to read, but found that there was no pressure and forgot to turn off the jet. An hour later she was found unconscious on a couch in her room. She has now entirely recovered from the effect of the accident.

Blanche Ring passed through Boston last week on her way back to New York from New Hampshire, where several members of the Jersey Lily company had been upon Billy R. Van's farm since the collapse of that organization. She had an entirely different story of the stranding of the company to tell from that which was telegraphed from New York. She has no intention of returning to vaudeville.

Mr. and Mrs. J. Hallett Gilbert gave a charming reception in honor of Lillian Lawrence at their apartments in Boylston one afternoon last week. Miss Lawrence and Mrs. Gilbert received and many well-known players were present, including Madge Lessing, Oswald Yorke, Mrs. Gilbert, Mrs. Charles Craig, Nellie Follis, Mary Sanders, Mr. and Mrs. Howard Hansel, John Salapoulos and Mrs. Helen Carter Wright. Sallie Fisher sang a number of songs by Mr. Gilbert.

All the Honouables who did not sail back to England on the Commodore were entertained at the Globe with the Ancients as guests. After the performance of Captain Barrington they were taken behind the scenes.

Mae Gilmour, formerly with The Burgomaster and The Explorers, who died at Providence, 9, was buried at her home in Wakefield last week.

Moody Merrill failed to appear in court last week when his case was called. Isaac B. Rich, of the Hollis, Colonial and Park was one of the bondsmen, who are responsible in the sum of \$10,000.

There proves to be no foundation for the sensational reports of the loss of voice sustained by Geraldine Farrar, the young American prima donna, in Berlin. Several Melrose friends have received positive assurances to the contrary. Her father and mother, Mr. and Mrs. Sidney B. Farrar, have gone to Germany to spend the winter with her.

One of the most conspicuous mistakes that has been made here in a long time appeared in the programme at the fair at Mechanics' Building, where it was announced that Blanche Walsh would play at the Tremont in The Darling of the Gods.

The giants of press agency have all been in Boston during the past week, and it is probable that the dramatic editors have had the most strenuous week that they will have in years. The attractions have all been conspicuous ones, and as a result the papers have been fairly coining money with bigger ads than have been displayed here in a long time.

JAY BANTON.

## PHILADELPHIA.

A New Theatre Projected—The Quaker City's Amusement Record—Current Attractions.

(Special to The Mirror.)

Philadelphia, Oct. 19.

Plans for a handsome new theatre, to be erected at the corner of Fifteenth and Hanstead streets, adjoining the Pennsylvania Building, according to designs by H. J. A. Jekell, through the Thompson-Starrett Company, are well under way, through the enterprise of Anthony N. Zane, the owner of the ground. The plans call for a modern iron and brick building. This is the plot of ground on which William J. Gilmour held an option, and the time has expired.

After a two weeks' trial at the Broad Street Theatre The Girl from Dixie failed to attract, as the public wanted none of it, so it was sent out on one-night stands up in the coal regions to sit in the third week, and Winsome Winnie with Paula Edwards, opened to-night for a two weeks' engagement. It is a pretty musical concert, with an unusually strong cast, fine chorus and costly stage surroundings. Paula Edwards, the star of the organization, is a brilliant success, and is honored with genuine applause by a large opening audience. Mrs. Leslie Carter Nov. 2. The Runaways Nov. 16.

Henry E. Dixey, with Facing the Music, is in his second and final week to only fair patronage. A Princess of Kensington, with James T. Powers, will follow Oct. 26 for either two or four weeks.

Florence Ziegfeld, Jr., with his costly production of The Red Feather, in its second and final week at the Chestnut Street Opera House, deserves the good wishes of our best elements of theatregoers for presenting a novelty in light opera, clean in every respect, and a first-class enjoyable entertainment that deserves the honest efforts of the management. Grace Van Studdiford is a delightful heroine, and is well supported by an excellent cast and a large and pretty chorus.

Anna Held, in Mamselle Napoleon, its first production on any stage, will follow Oct. 26.

The Wizard of Oz is in its third and last week at the Garrick Theatre, drawing deservedly large patronage. John C. Rice and Thomas A. Wise, in Vivian's Pappas, with the New York cast, including Elizabeth Tree, will follow Oct. 26.

Charles Warner, the English actor, inaugurated a two weeks' engagement to-night at the Walnut Street Theatre with his famous impersonation of Copernicus in *Drunk*, and received a glorious reception which he fully deserved. It is an impressive production, with prospects of good returns. David Warfield, in The Auctioneer, Nov. 2.

The Evil Men Do, a new Theodore Kremer melodrama, is at the Auditorium this week, opening to large and well pleased house. It comes direct from its New York run with the original cast. A church belfry scene and Louis

Grimm and his boy choir are the special features. York State Folks Oct. 30.

The business since the opening of the season at the Grand Opera House is something phenomenal, playing at popular prices with its immense seating capacity, the average weekly receipts call for \$7,000, certainly a wonderful showing. The house is crowded to-night, the attraction being The Charity Nurse, with Selma Herman in the title-role, with an excellent supporting company. While the play is sensational it appeals to the masses in a clean and interesting plot and deserves its great popularity. Hagenbeck's animals, Oct. 26.

The Ryne Brothers with a new edition of their famous Eight Bells is a good card this week at the Park Theatre. It is a pretty and pleasing attraction. Under Two Flags, with Jane Kennard, Oct. 26.

A Fight for Millions, a sensational and highly colored melodrama, full of startling situations, holds the week at the National Theatre, opening to good house, likely to be duplicated at every performance. A Great Temptation, Oct. 26.

New York Day by Day, with a good metropolitan record, is the programme for the week at the Kensington Theatre, and is received with favor and large patronage. The Heart of a Hero, Oct. 26.

The Empire Theatre, beginning Oct. 22, for three nights and one matinee presents Bobby Mack with his musical comedy, A Happy Tramp. Manager Werrell has a fine array of bookings for balance of season.

Wedded and Parted, after already doing time at several other theatres this season, is offered as an attraction this week at the Girard Avenue Theatre, which thus far has not been particularly favored with first call attractive combinations, and yet this theatre is in the syndicate and several members of the Trust have their names as the Minister's Daughter, Oct. 26.

The Night Before Christmas, one of Hal Reid's attractive plays, beautifully presented, attracted a large family audience at the Star Theatre to-night and was highly appreciated. The Limited Mail, Oct. 26.

For Her Children's Sake, presented earlier in the season at one of the downtown theatres, is this week the offering at the People's Theatre, where it requires a strong attraction to attract the mill workers. The Smart Set, Oct. 26.

The two fashionable coming events at the Academy of Music are Henrietta Crossman in As You Like It, matinee and evening, Oct. 26. The only Patti concert Nov. 9, with prices \$3, \$5, \$7 and \$10 per seat.

Forepaugh's Theatre Stock company appear this week in a new melodrama by Edward Robbins, of this city, being its first production on any stage, entitled Society's Curse; or, The Great Conspiracy. The plot deals with an honest bank clerk, accused of conspiracy and theft, with the usual sensational trials and honesty finally rewarded. George Barbier, Florence Roberts, Caroline Franklin and a strong cast made the play a splendid success. The Belle of Richmond, Oct. 26.

Darcy and Speck's Stock company at the Standard Theatre are giving their patrons a treat with Walter Howard's massive melodrama, Under the Russian Flag, its first American production, and a great success to-night. The scenic equipment and fine cast are a credit to the management. Blue Jeans Oct. 26.

Carrie Radcliffe's Stock company at the Columbia Theatre, with her talented organization, are giving Edwin Arden's Russian play of Zorah this week, receiving plaudits and patronage from the usual large clientele. Arthur Maitland, George W. Townsend, Thomas Burroughs, Christine Prince are the favorites. The Winding Way Oct. 26.

Dumont's Minstrels at the Eleventh Street Opera House continue with unchanged programme to large patronage.

The German Stock company at the Arch Street Theatre maintain their high excellence of standard and good patronage. Repertoire for week: The Leading Man, The Cricket, and The Engine Builder.

Boston's exhibition of wild animals at the Palace Exchange is meeting with fair success.

John J. Keirans, the well-known resident manager of Keith's Bijou Theatre, resigned his position last week, and will probably return to the newspaper profession. S. FRANKSON.

## WASHINGTON.

Plays at the Capital—Kyrle Bellows Calls on the President—Notes.

(Special to The Mirror.)

Washington, Oct. 19.

Mrs. Leslie Carter, in Du Barry, commenced a week's engagement at the New National Theatre to-night to an audience that tests the capacity, a larger first-night has rarely been equaled. The play was originally produced at this house last season, but four performances were given owing to postponements, and this engagement may be looked forward to as a record breaker. The advance sale has been among the largest known. Mrs. Carter's reception was pronounced, receiving constant praise and recognition for her artistic realization and powerful portrayal of the central figure. The play's magnificent stage dressing and mounting again awakened the warmest admiration. The complete supporting company includes Charles Stevenson, Charles Millward, C. F. Flockton, Campbell Gollan, Claude Gillingwater, and Herbert Millward. Next week, Viola Allen in Twelfth Night.

The Columbia Theatre also contains a standing room audience, the attraction being Marie Cahill and the musical comedy, Nancy Brown, both hits from the start, which means much money for the week's stay. Miss Cahill, inimitable in original work, never appeared to better advantage in her songs and sayings. Julius Steger, George C. Boniface, Jr., Alf Grant, Harry Brown, George Behan, Roy Atwell, Henry Vogel, E. W. Lewis, Augustus Reed, Harry Burgess, G. J. Damerel, H. E. Macfarland, Clara Palmer, Donah Benrion, Helen Sherwood, Alice Knowlton, Maude Frances, Louise Egner, Howard and Ethel Hoag, May Brown-Howard, Beatrice Flint, and Josephine Karlin comprise the very excellent interpreting company. A Girl from Dixie will follow.

That charming pastoral play, York State Folks, duplicates to-night on its opening at the Lafayette Square Opera House, the crowded theatre that marked its closing performance last season after a week then of phenomenal business. James Lackaye, who is now featured in this production again, wins volumes of praise for his powerful characterization of the stern village autocrat, Simon Peter Martin. Ray L. Boyce divides interest as Myron Cooper, the lovable old music teacher. Ernest Lamson, notably clever in character, was strongly in evidence. A most excellent company is seen in the remaining characters. The play is newly dressed, the church scene finale being a picture with its full vested boy choir. Charley Grapewin, in Mr. Pipp, is the coming attraction.

Bertha Gollan in Dorothy Vernon of Haddon Hall closed Saturday night at the Columbia Theatre a large week's business. The Saturday matinee, in a downpour of rain, established without a doubt with the fair sex Miss Gollan's standing as a favorite star, for the house was packed from staircase to ceiling with feminine admirers. In Paul Kester's admirably woven dramatization of Charles Major's novel, which has been given an elaborate stage production, combined with one of the strongest supporting companies, this young and talented star has a medium in which her versatile talents find full scope.

Happy Hooligan, always an attractive play, once more amuses a houseful at Stair's Academy of Music with its ludicrous mélange of s'd-splitting episodes and laughter provoking situations. Frank Dumont's this year's untodate revision improves the work one hundred fold. The bright comedians include Campbell and Caulfield, W. H. Mack, Harry S. McFee, Mac Phelps, Alice Gilmour, Helen Donnelly, Mabel Stanley, Eva Taylor, Lillian Robson, Beale Sharp and The Boston Quartette. For Her Children's Sake is next week's underline.

Jules and Elmer Walters' thriller, The Buffalo Mystery, is a great card this week at the Em-

girls. Twice to-day large attendance ruled. The company is an excellent one. The Night Before Christmas will follow.

A musical event of note will be the appearance here at a satisfactory price sale at Convention Hall Nov. 16 of Lillian Nordica in a song recital, assisted by the Metropolitan Opera House Symphony Orchestra under the conductorship of J. S. Dyer.

The Burton Holmes popular illustrated lecture course, yearly an event at the Columbia Theatre, is announced for five Tuesday matinees, commencing Nov. 17. The lectures will be given in the order named: The Yosemite, The Yellowstone, The Grand Canyon, Alaska I, Alaska II.

Kyrie Bellew was a caller at the White House by invitation last Wednesday morning. That evening the Presidential box was occupied to witness the presentation of Raffles, the Amateur Cracksman, by Mrs. Roosevelt, accompanied by Secretary of the Navy Moody, Supreme Justice and Mrs. Holmes, the President, owing to pressing duties being unable to attend.

Colonel George Frederic Hinton, eleven years in advance of Sousa and his band, has joined the David Belasco forces, making his initial appearance in advance of Mrs. Leslie Carter for the Washington engagement.

Mary Helen Howe, the dramatic soprano, is on a visit to her parents, Dr. and Mrs. Franklin T. Howe. Miss Howe has a busy musical season ahead, covering important engagements.

The concert of the Washington Symphony Orchestra, under the conductorship of Reginald De Koven, have been arranged to take place at the Columbia Theatre, the dates being Dec. 11, Jan. 15, Feb. 12, March 18, and April 15.

Popular John Blockwood, formerly dramatic critic of the Washington Times, had a busy time to-night with his former newspaper friends and associates on his appearance as David Belasco's representative manager of Mrs. Leslie Carter in Du Barry.

Anita Clusa, the solo harpist, was an addition to the Columbia Theatre Orchestra, during the engagement of Bertha Galland in Dorothy Vernon of Haddon Hall.

JOHN T. WARDE.

## BALTIMORE.

Mrs. Fiske Opens the New Maryland Theatre—Notes of Plays and Players.

(Special to The Mirror.)

BALTIMORE, Oct. 19.

One of the most important theatrical events in the history of this city was the opening this evening of the New Maryland Theatre, which Manager James L. Kernan has erected on Franklin Street, between Howard and Eutaw Streets. This magnificent auditorium cost over \$350,000, and it can be safely said that it compares favorably with any theatre in this country. The occasion was doubly interesting to Baltimoreans on account of the opening attraction, this being Mrs. Fiske in Paul Heyse's historical and romantic drama, Mary of Magdala. Mrs. Fiske has reason to be proud of the regard in which she is held by Baltimore thespians, who never lose an opportunity of showing their deep appreciation of her merit as an actress and her stamina as a woman. Mary of Magdala was presented in a superb manner, and held the audience spellbound from the rise until the fall of the curtain. Mrs. Fiske, if possible, added to her reputation as her interpretation of the title-role was all that could be desired. The supporting company was in every way satisfying, and the performance, as a whole, was as instructive and entertaining as one as has been witnessed here for many years. During the week Mrs. Fiske will present Henrik Ibsen's Hedda Gabler, Nat M. Willis, in A Son of Rest, will follow.

Kyrie Bellew revisited Ford's Grand Opera House this week in a new and original play, entitled Raffles, the Amateur Cracksman. The play is from the pen of H. W. Hornung and Eugene Presbury, and is taken from the former's well known short stories. Liebler and Company have surrounded Mr. Bellew with a thoroughly competent company, which includes E. M. Holland, Stanton Elliott, Frank Roberts, Frank Conner, Frank McCormack, A. W. Grass, Alfred James, Ernest Williams, Hattie Russell, Ethel Matthews, Lucy Milner, Mignon Beranger, and Clara Blaudick. The attraction next week will be The Silver Slipper.

Bertha Galland, who is favorably remembered here as the leading woman supporting James K. Hackett in The Pride of Jennico a few years ago, is seen this week at the Academy of Music in Dorothy Vernon of Haddon Hall. Miss Galland is very charming in the title-role, and is supported by a good cast, which includes May Hobson, Kate Lester, William W. Bacon, Isabel Richards, William Lewers, Frank Loebe, Sheridan Block, A. Law Gillette, and George Le Soir. At the conclusion of Miss Galland's engagement the stage of the Academy will be held by Mrs. Leslie Carter in Du Barry.

The Masqueraders is the play selected for presentation at Chase's Theatre this week by the George Fawcett Stock company. The full strength of the company is shown in the production. Eugene Ormond, who, by the way, has become a very popular leading man; De Witt Jennings, Walter Seymour, Alice Butler, Evelyn Vaughan, Frank Craven, and Charles A. Gay all deserve credit for excellent work. The play is well staged and appropriately costumed.

Shadows of a Great City is the title of the melodrama produced at the Holiday Street Theatre. The play is under the management of Charles B. Jefferson, and is presented by a very good company. Among those appearing are Annie Ward Tiffany, Russell Bassett, A. L. Jarrett, Irene Tilton, Walter Colligan, Frances Meek, Carlotta Gaunt, Baby Maud, Thomas Meegan, Joseph Plant, Edwin B. Tilton, W. A. Paul, and Harry Dawson. The play abounds in sentimentality which includes a daring rescue from a river of real water. The scenery and costumes are satisfactory. Next week, A Factory Girl.

The patrons of the Bijou Theatre are entertained this week by The Heart of a Hero, a sensational melodrama which will prove entertaining. It is presented by the stock company. The Johnstown Flood is the underlined. Miss Elizabeth's Prisoner, a new play by R. N. Stephens and Lyle Swete, will have its premiere in Baltimore Nov. 7, by William Faversham and his company. Hilda Spong will be in the cast.

Daniel V. Arthur, manager of Nancy Brown, has signed a five years' contract with Alice Knowlton, who is at present a member of the chorus of his company. Miss Knowlton, it is said, shows great evidences of promise and the contract was entered into upon the suggestion of Marie Cahill.

John Philip Sousa passed through Baltimore on an automobile trip last week. Mr. Sousa was accompanied by W. E. Woodruff, of Wilkes-Barre, Pa.

The painting, "And Every Soul Was Saved," which depicts the rescue of 735 persons from the sinking steamship Denmark by the officers and crew of the Missouri, of the Atlantic Transport Line, in April, 1890, is placed on exhibition in the New Maryland Theatre. Manager Kernan purchased the picture from Bernard M. Baker, former President of the Atlantic Transport Line. George Fawcett is to appear as Baron Cheval in an early production of A Parisian Romance at Chase's Theatre.

George Fortescue stopped over in Baltimore on Tuesday last on his way to Annapolis. While in the city he was the guest of Mrs. Ellen Martin. Mr. Fortescue is at present with the Winsome Winnie company.

Lea McIntyre, who plays Princess Beauty in the Sleeping Beauty and the Beast, and John Hyams, of the same company, are engaged to be married. The wedding will probably take place at the close of the season.

Nancy Brown did a record-breaking business at Ford's Grand Opera House last week, standing room being in demand every at performance.

Carrie Bridewell, contralto of the Metropolitan Opera Company, who was the soloist at a recital given at Music Hall on Thursday evening last, narrowly escaped asphyxiation. Miss Bridewell went to her room at the Hotel Bennett in the afternoon to rest. Shortly afterward she awoke and found the room full of gas. She man-

aged to get into another apartment, but fainted upon reaching it. A physician was summoned and in a comparatively short while Miss Bridewell had recovered. It was disclosed that the gas escaped from one of the fixtures in the room.

Allan Craig, daughter of the late Professor Thomas Craig, of the faculty of Johns Hopkins University, has joined the forces of the Fawcett Stock company at Chase's Theatre. Miss Craig made her initial appearance this week in The Masqueraders.

The death of Henry C. Jarrett was greatly deplored by his many friends in this city. Mr. Jarrett was a native Baltimorean, and his early theatrical career was worked out in this city.

The Gottlieb-Knabe Company, the company formed to lease Music Hall, was incorporated last week. Among the incorporators are Ernest J. Knabe, Jr., and William Knabe, the well-known piano manufacturers, and Bernard Ulrich, manager of Music Hall. Mr. Ulrich will continue in the management.

For the promise of \$25, if the "job" was successful, Charles T. Bevan, twenty-six years old, watchman at the Empire Theatre on North Eutaw street, set fire to the theatre early Tuesday morning last, causing a loss of \$10,000 and the disbanding of the Leonard Scarlet Stock company. According to the confession of the watchman, the deed was deliberate, and was done merely for the purpose of obtaining the reward promised. Leonard Scarlet, leading man and manager of the company, is implicated in the confession and the police have been looking for him. Mr. Scarlet's real name is William Tibbetta. Bevan has been remanded to jail without bail.

It is stated that a new theatre will be erected on South Broadway and that a syndicate has been formed for the purchase of the ground and erection of the building.

HAROLD RUTLEDGE.

## PITTSBURGH.

Several Old Favorites at the Theatres this Week—Notes of Plays and Players.

(Special to The Mirror.)

PITTSBURGH, Oct. 19.

Uptown, at the Empire, to-night is gathered a well billed house to see The Village Postmaster, which makes its appearance for the first time in this city. The company is an adequate one, with Eugene Powers in the title-role, and the mounting is good. Richard Buhler, in Paul Kever, comes next week.

The Grand Stock company is seen in another comedy this week at the Grand, opening this afternoon with a good sized audience which was well pleased with the play, On the Quiet. The company is well cast, and the mounting of the same high standard characteristic of the management. William Ingersoll plays Willie Collier's former role of Robert Ridgway very satisfactorily, while Eva Taylor makes a pleasing Agnes Colt. Stage Manager Jack Hutman took for his model the outline of the American cup winner, Reliance, for the setting of the last act, making a very pretty scene. The Moth and the Flame will be presented next week, when a great effect will be made of the church scene in which a surplised choir of fifty men and boys will be engaged from the leading church choirs of Pittsburgh.

The Bijou has one of its favorite annual plays this week in that of M'Liss, with Nellie McHenry in her familiar role of M'Liss. The supporting company is a good one, and the mounting attractive. The usual large audience is in attendance to-night, and the matinee will well attended. Hanlon Brothers' Superba will follow next week.

Julia Marlowe is at the Alvin in her new play, Fools of Nature, for this week with The Girl from Kay's underlined.

Both the Avenue and Duquesne have good vaudeville bills this week, while the Academy has its usual week of burlesque.

This is the final week of the Exposition, and Duquesne promises another week of delightful programmes.

Henry Watterson will be heard on "Society" at Carnegie Music Hall next Friday night. James Whitcomb Riley will give readings from his own works at the same place next Monday night, and Melba will be heard there on Oct. 28.

Madame Adelina Patti, accompanied by a complete company, will hold forth at Duquesne Garden on Nov. 7.

Bury Dament, manager of The Sultan of Sulu company, and Mrs. Dament, together with Samuel Goodfriend, business representative for Julia Marlowe, were the guests at luncheon of Tunis E. Dean, of the Grand, at the Hotel Lincoln last Friday.

Hugh Ward, for several seasons comedian with the local stock company, and who has established himself as a popular favorite in Australia, where he has been for the past four years, will arrive in this city this week en route from Australia to London. Mr. Ward's wife's family reside in Pittsburgh, and his visit will be the occasion of many social functions in his honor.

The State of Indiana was well represented in theatrical circles here last week, when George Ade's The Sultan of Sulu held forth at the Alvin, while the Nicholas Sisters, of Indianapolis, were the headliners at the Avenue, and William Ingersoll, who also hails from the Hoosier State, gave a good account of himself in Nat Goodwin's role of Richard Carew in When We Were Twenty-one at the Grand.

The local newspapers announced yesterday that Mrs. Fiske, one of the most popular of Pittsburgh's favorites, will soon make her first appearance of the season at the Duquesne Theatre. This announcement means that we are to have one of the few real dramatic productions of the present day stage, and her appearance will be looked forward to with great interest.

To-morrow afternoon Nellie McHenry will hold a rag-doll reception on the Bijou stage. She has advertised for a new doll to take the place of the one she has used during the past two seasons. All of the little girls of the Greater Pittsburgh are invited to make a doll and submit it to Miss McHenry for inspection, and for the one she selects she will pay \$5.

ALBERT S. L. HEWES.

## ST. LOUIS.

Mrs. Wiggs Pleases—Other Playbills—Jottings of Note.

(Special to The Mirror.)

ST. LOUIS, Oct. 19.

Mrs. Wiggs of the Cabbage Patch greatly pleased large audiences at the Olympic last week. The play cannot be said to be a finished piece of stage-craft and needs some pruning, but it is exceedingly entertaining, and that is the thing after all. It is seldom that so many people have left a theatre in such a happy frame of mind. Madge Carr Cook was an ideal Mrs. Wiggs—she is irresistible and will undoubtedly score a great success with the part throughout the country. Helen Lovell's Miss Hazy was a clever comedy impersonation. Mabel Talliaferro's portrayal of Lovey Mary was superb, as is always the case with this clever artist.

But what a change from dear Mrs. Wiggs to Iris, but that is Manager Short's bill of fare, and we will have to take it—that is, some of us. Virginia Harned gave us this unwelcome morsel last season, St. Louis being the first to see it after the New York run, and now she returns for another week. Henry Jewett is the Maidanado, and this strenuous part is well handled by him. Joseph Jefferson next week.

We have another second season attraction at the Century, Foxy Grandpa, with Joseph Hart and Carrie De Mar still playing the leading roles. Lew Dockstader's Minstrels next Sunday.

The Grand did an enormous business with In the Good Old Summer Time, and George Evans' pretty musical piece was a big hit. It is very seldom that we see such a large and well balanced company at popular prices as supported Mr. Evans. The staging and costumes were away above the average. This week Manager Sheehy has another musical attraction, The Beauty Doctor, and as Fred Wright never gives us anything but the best the Grand patrons will be given a royal treat. Della Stacey was

stunning in the title role of The Good Old Summer Time. Rebecca Warren in Tess of the D'Urbervilles underlined.

Manager Russell has The Two Little Waifs at the Imperial. The piece is one of Lincoln J. Carter's best melodramas and it always pleases large audiences. A Scout's Revenge was presented by a capable company last week. Adolph Oeler impersonated the scout in a clever manner. Sue Seymour as Olive Benton, and Eleanor Worthington as Betty Henshaw gave good support. Uncle Tom's Cabin next attraction.

Henry Corson Clarke came to Crawford's yesterday in His Absent Boy, a sprightly farce, in which Mr. Clarke showed marked ability as a comedian. At the Races will follow.

Hearts Adrift is the Havlin attraction this week. Why Women Love will follow.

Scribner's Morning Glories hold the boards at the Standard this week. This sterling organization is made up from the best of professional talent. The entertainment opens with a one-act musical farce entitled After Business Hours, in which many interesting complications arise, setting forth narratives and no end of amusing situations interspersed with original musical numbers, gavottes, marches and dances. The vaudeville consists of the following specialty artists: Mario Durham Trio, Cooper and Devere, George B. Hoyt, Scott and Wilson, Reynolds and Watson, Barry Hastings, Rose Jeanette, Viola Sheldon, Inga Orner and a series of the latest moving pictures. Moonlight Maids is the next frolic.

Hermann Sudermann's poetic drama, in which fine lines go hand in hand with stressful situations, Le Lebe Das Leben, was seen at the Odeon Thursday night. The Germania Stock Company, which has been accorded a flattering welcome since its first appearance two weeks ago, appears to their best advantage in the Sudermann play, which has been seen in the hands of Mrs. Patrick Campbell, but which was never presented here in the original German. Like all of Sudermann's writings, this is a problem play. Vilma von Hohenau, the new leading woman, enacted the part of Beata. Last evening the company presented Hans Rosenhagen.

J. A. NORTON.

## CINCINNATI.

Robinson's Again Closes—News of the Theatres and Attractions.

(Special to The Mirror.)

CINCINNATI, Oct. 19.

After an absence from the local stage of more than three years, Mary Manning appeared at the Grand to-night and pleased a large and fashionable audience in The Stubbornness of Gertrude. Both play and star had a most cordial reception, and judging from the advance sale a week of crowded houses seems assured. John Craig, Louis Massen, H. Hassard Short, Ann Archer, Isabel Waldron, and Kate Lester form a strong support. Mrs. Wiggs of the Cabbage Patch is to follow.

Robinson's is again in eclipse, the season having terminated, temporarily at least, with two performances of The Two Johns yesterday. Manager Herbert has abandoned his lease, but it is understood that his backer, H. M. Stark, of Albany, may reopen the house in a week or two with the hope of recouping some of his losses. From the first of the season it has been the same story each week, fair houses on Sunday and practically nothing but empty seats the rest of the week, and this notwithstanding the fact that all the other houses are doing a fine business. It has been stated on apparently reliable authority that a number of prominent managers, including the Shuberts and the Crawford, are after the house, but nothing definite has yet been decided on.

Once more Superba is with us, at the Walnut as usual, and it seems as far from having worn out its welcome as ever.

Vance and Sullivan's company in Her Marriage Vow is the current attraction at the Lyceum.

The new melodrama, When Women Love, is at Heuck's. It made a strong impression yesterday.

The German Theatre company, reinforced by Fri. Schulze, the new ingenue, was seen to advantage yesterday in the operetta, Fraulein Feldweber.

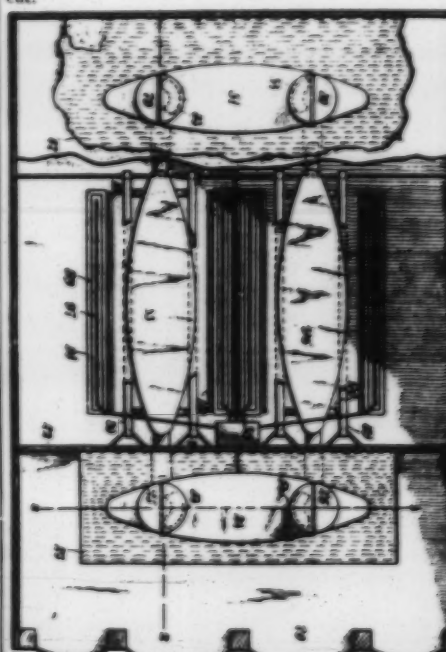
Sembrich is announced at Music Hall for the evening of Oct. 27, and Melba for the afternoon of Oct. 31.

H. A. SUTTON.

## STAGE AND AMUSEMENT INVENTIONS.

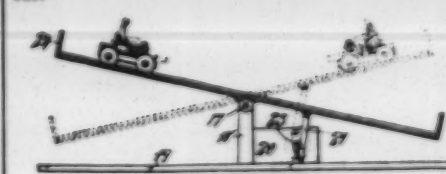
Prepared exclusively for THE MIRROR by H. B. Wilson and Company, Patent Attorneys, of Washington, D. C.

No. 739,236.—Under date of March 4, 1903, Frederick W. Thompson, of New York city, filed patent papers on a new scenic apparatus consisting of two turrets arranged for vertical movement in water, and with fixed turrets opposite these movable turrets, as per cut.



There are also casings connecting and with means of communication between the movable and fixed turrets and with transparent panels in the said casings provided with scene screens and means of moving same. There are a number of these traveling scene screens.

No. 740,685.—Charles A. Needham, of New York city, assignor of one-half to George G. Needham, of New York city, filed a patent under date of Feb. 28, 1903, on an amusement device comprising a car, a platform and a support for the car, as shown in the following cut:



The car is fitted to run back and forth along the support, and the said means provided for rocking it, with means for limiting and controlling the to and fro movement of the car. The platform is attached to the car, and means are provided for reversing the same when the car reaches the limit of its movements on the support.

Edgar L. Davenport, at liberty. Address MIRROR.

## GOSSIP OF THE TOWN.



Arthur Nevin, whose most recent portrait appears above, is the author of the score of The Candy Man, the new musical comedy that is to be produced next month under the management of Carl Herbert. Though a young man Mr. Nevin has already won a wide reputation as a composer of songs and instrumental pieces, and he is accounted one of the most promising of the younger American musicians. In composing The Candy Man he has worked in a far lighter vein than is customary with him, but his score is no less musicianly than are his serious efforts. The book and lyrics of The Candy Man were written by Randolph Hartley, who for several years collaborated with Mr. Nevin's elder brother, Ethelbert Nevin. The association of these two young men promises much, since they are both well schooled in their arts, and The Candy Man—their first work together—will, it is expected, strike an entirely new and pleasing note in American musical comedy.

Anne Sutherland will play Josephine and William Humphrey Napoleon, in Nerdinger and Meltzer's adaptation of Emile Bergerat's play, More Than Queen, which will tour the principal cities this season.

Mrs. Thomas Whiffen, of Ethel Barrymore's company; Chrystal Herne, of Nat Goodwin's company; Mrs. W. G. Jones, of Maude Adams company; Arnold Daly, of The Girl From Dixie company; Ernest Welford, of Amelia Bingham's company; and Wallace Eddinger, of The Japanese Nightingale company, will be included in the cast of Arthur Byron's new play, Major Andre.

Alice Fischer, Blanche Bates, and Lavinia Shannon are to be hostesses at the reception of the Twelfth Night Club for Mr. and Mrs. George Arliss to-night (Tuesday).

Walter Hale, recently of James K. Hackett's company in John Ermine of the Yellowstone, will appear with Ada Hehan and Otis Skinner in Shakespearean plays.

Mary Donnelly and Ella Carron, of the Winsome Winnie company, it is reported, have left the company to join Dowie, the self-styled Elijah.

Justin Huntley McCarthy has written a novel from his play, The Proud Prince, and has dedicated it to E. H. Sothern. The book will be published this week.

Fritz Scheff was slightly hurt last Thursday, her automobile being run into by a trolley car.

Aubrey Boucicault is to star in William A. Brady's new production of Captain Charlie. Ruth Holt, Beatrice Morgan, Marian Chapman, Lucile Cordan, Martin L. Alsop, E. H. Beardon, Charles Rowan, A. H. Stuart, C. B. Poor, C. N. de Silke, Henry Warwick, and Mason Nobles are included in Mr. Boucicault's supporting company.

A number of the chorus girls from Weber and Fields' took a tour through Wall Street and the Stock Exchange last Friday afternoon. The tour down town was made in a large tally-ho.

Souvenir books will be given at the one hundredth performance of Grace George in Pretty Peggy.

Herbert L. Duce has been engaged as business manager of The Pit. Mr. Duce was formerly dramatic editor of the Richmond Times.

Arthur Byron's new Clyde Fitch play, Major Andre, was put in rehearsal last Friday at the Savoy Theatre, where Mr. Byron will appear Nov. 16, the play opening a few days earlier at Buffalo. The cast includes Clifford Constable, Ernest Lawford, Dodson L. Mitchell, Guy Bates Post, Wallie Eddinger, George S. Probert, Grant Mitchell, Frank McIntyre, Louis J. Cody, Arnold Daly, Chrystal Herne, Angela Keir, Mrs. Sol Smith, and Mrs. Whiffen.

Jean Richepin, although reported seriously ill, is expected to sail for America within a few days.

Chauncey Olcott in Terrance will follow Babes in Toyland at the Majestic Theatre.

Wallace Worsley was injured during the progress of the play Checkers last Friday night. He snapped a tendon in his foot. Harry Gibbs has taken his place in the cast till his foot is better.

A large collection of wild animals for the Zoo at Bronx Park, New York, arrived in Hoboken last Friday on the steamship Pretoria.

Hilda Thomas, through her attorney, Colonel J. F. Milliken, obtained a judgment last Friday before Judge O'Gorman, in the Supreme Court, against Frank R. Carr for \$210 and costs, for services rendered at the Unique Theatre, Brooklyn, in 1894.

Manager Johnson, of the Verbeck Theatre, Lorain, O., on Thursday, Oct. 15, recovered the property that was taken from the G. G. Field Minstrels car on Aug. 12. A Mr. Meltzer, an employee of the Baltimore and Ohio Railroad, found the life membership card, solid gold watch chain, two pocket books and belt in an oil box of an engine tender, and turned the property over to Mr. Johnson, who immediately sent it on to Mr. Field, who suitably rewarded Mr. Meltzer.

Harry Corson Clarke has leased the Empire Opera House, San Antonio, Texas, and will put in a first-class comedy stock company, opening Thanksgiving. He will arrive in New York Tuesday, Oct. 27, to arrange for plays and people.

Mabel Talliaferro is credited by the St. Louis newspapers with having achieved a great success in the character of Lovey Mary in Mrs. Wiggs of the Cabbage Patch.

Virginia Earle is now rehearsing in Sergeant Kitty, and the tour opens on Monday, Nov. 16, at the Montauk Theatre, Brooklyn.

Mrs. Katharine C. Fay and her daughter, Irene Ackerman, have returned to New York and are at The Kensington. Miss Ackerman has just recovered from a serious illness.

M. M. Gutstadt, lessee and manager of the Lyceum Theatre, Ithaca, will celebrate the tenth anniversary of the opening of his theatre and his management thereof Monday, Oct. 26.

Mrs. Grace Thorne Coulter and Laura Hope Crews have been added to Eleanor Robson's company.

The Duchess of Debut, a comic opera founded on Madame Sans-Gene lyrics by Henry Hamilton, music by Ivan Caryll, was produced at the Lyric Theatre, London, Saturday, Oct. 17.

## "THROTTLED."

Headache, colds, out-of-sorts condition are quickly dispelled by Orangeine Powder.

## AT THE THEATRES

To be reviewed in THE MIRROR next week:  
 COUSIN KATE.....Hudson.  
 THE BART OF FRIENDS.....Academy.  
 ENEMIES.....Casino.  
 A GREAT TEMPTATION.....Star.

## Herald Square—The Proud Prince.

Play in four acts by Justin Huntly McCarthy.  
 Produced Oct. 12.

Robert King of Sicily.....E. H. Sothern  
 Hildebrand.....L. Rogers Lytton  
 Diogenes.....John Findlay  
 Theresa.....Rowland Buckstone  
 Hieronymus.....Malcolm Bradley  
 Sigurd.....Ferdinand T. Moore  
 Archibishop.....William Harris  
 Cardinal.....Willard Hutchinson  
 Zai.....Pedro De Cordoba  
 Ruston.....Russell Burton  
 The Archangel.....Sydney C. Mather  
 Perpetua.....Cecilia Loftus  
 Lycabetta.....Mary Hall  
 Glycerium.....Ethel Howard  
 Hypocrite.....Estelle Woberer  
 Euphrosyne.....Florence Worden  
 Messalinda.....Maudie Mills  
 Faustina.....Jane Evans  
 Yolande.....Evelle Loomis  
 A Slave Girl.....Alice Howser  
 A Young Woman.....Jennie Laurel  
 A Maid.....Jessie Ray  
 An Old Man.....J. J. Fennessy  
 A Young Man.....Robert G. Stone  
 A Soldier.....Charles Redmond  
 Bishop.....Charles Bell

At the Herald Square Theatre last Monday evening E. H. Sothern presented, for the first time in New York, Justin Huntly McCarthy's latest drama, entitled *The Proud Prince*. The play had already been seen in the West, and there it caused some controversy upon questions of morality. This circumstance doubtless played interest in the production; but whosoever in the very large audience went to see the play from morbid curiosity very soon discovered that *The Proud Prince* makes appeal to the nobler emotions rather than the sordid or vicious. The effect of the play is uplifting—far more so, indeed, than are the majority of dramas that are announced as moral lessons and "sermons."

The audience was most genuinely and deeply impressed by the performance and after each act Mr. Sothern and the members of his company received splendid tributes of applause. The story of the play concerns the penance of King Robert of Sicily, which is the theme of Longfellow's well-known poem. For dramatic ends Mr. McCarthy has greatly embellished the tale, but he has done so with such skill that the glorious lesson of it has not been dimmed. From a literary point of view the drama is not of the highest order, yet every line is deftly built and goes straight to the mental or emotional target at which it is aimed. Dramatically the play is in many respects the best that Mr. McCarthy has yet written. Its architecture is excellent. Its adornment is superb.

In the first act, which takes place in front of a church in the Sicilian hills, King Robert is revealed in all the pride, arrogance and cruelty that earned for him the name of Robert the Bad. His egotism is supreme, even when for a moment he is touched by a real feeling of love for Perpetua, a humble girl, the daughter of the executioner. He strives to woo her in the disguise of a lunatic. She does not fail an immediate victim to him, and in a burst of anger he declares that he will humble her and possess her. To this end he enlists the services of Lycabetta, the favorite of his harem, and he gives orders that the peasant girl shall be taken, by force if need be, to the house of his women. A moment later, in an ecstasy of conceit, he declares God. Straightway a terrific storm comes down upon the place, and in the midst of the turmoil of thunder, lightning and rain the Archangel appears, having taken the form of a statue at the church portal, and, denouncing the King, transforms him into the semblance of the court fool, Diogenes. The Archangel at the same time takes the physical form of the King. The storm passes. Robert, rising as from a stupor, finds himself a weak and tottering cripple. His endeavors to assume his place as monarch, but is jeered at by the crowd. Perpetua alone, thinking him the witless Diogenes, treats him gently, but while she is in the very act of aiding him in his distress his own Moorish slaves, acting upon his orders, bear her off to the harem.

The second act takes place in the house of Lycabetta, the King's favorite. The place is luxurious. The women loiter about on gorgeous cushions, listening to a sensuous tune played on the lute by one of their number. To this place is Perpetua brought to be degraded. She pleads vainly for release. She seeks in various ways to escape, but is thwarted at every turn. Then comes Robert, in the body of the fool, to search for her. He speaks with the King's authority to the women. They reply to him with jests and taunts. In an awful moment he sees his face in a mirror, held for him by his favorite, who jeers at him. Driven to despair he pretends to possess magic powers, hoping that by trickery he can lead Perpetua safe from the house. The plan is not successful. Perpetua is claimed by one of the King's own courtiers and is about to be taken away by him when Robert, with a sudden inspiration, declares that the cloak he wears was taken from the body of one who died of the plague. The women shrink in terror from him. He throws the infected cloak around Perpetua, and the two pass out—no one daring to stay them.

The scene of the third act is the interior of a church near the sea by Syracuse. The pride of the King has been humbled by the tortures of mind and body that he has endured, but his full penance has not yet been done. He has guarded Perpetua from harm, and there has come to him for the first time the experience of true, unselfish, unalloyed love. Presently to the church comes a company of men and women who are about to depart on a voyage and because of the miracle of Robert the Bad. His misdeeds are rehearsed, and the poor, shrinking cripple, kneeling at the altar, moans after each recital: "I have sinned I have sinned!" He is truly a penitent now, and he cries out to God for forgiveness. But the supreme test has yet to be made. Perpetua is taken from him, accused of witchcraft. He fights for her boldly and without avail. He encounters her accuser, however, and slays him with an iron cross taken from the wall of the sanctuary.

In the fourth act, which takes place in the gardens before the royal palace in Syracuse, King Robert completes his atonement. Perpetua is to be burned at the stake in the presence of the court, but first her accuser must prove his charge by overcoming, in sword combat, the King's champion, who is Theresa, the father of Perpetua. If the accuser is overcome in the encounter he himself must go to the stake and the accused will be set free. Robert, having killed the real accuser, comes forth in his stead, knowing that when defeated, as he intends to be, he will be put to death and Perpetua will be saved. He makes a little show of strength in the combat to silence suspicion, and then falls apparently conquered. The attendants bear him to the stake and light the fagots heaped around him. His voice is heard rising in prayer. And then the second miracle is done. The Archangel takes leave of the body of the King and commands the soul of Robert to return to it from the semblance of the fool. Robert, again the King, with purged heart and mind, takes Perpetua to his arms—and the play is done.

Mr. Sothern's impersonation of the hero of the fanciful story was magnificent in its outward display and was sincere and true in spirit. The transformation from the handsome, bold-mannered King to the groveling fool was accomplished with great dexterity. The role is so rich in sympathy and gives opportunity for so many stirring theatrical effects that in a way it is not an extremely difficult one in which to achieve success, yet Mr. Sothern gave to it a depth, power and strange fascination that would be impossible to an actor of less skill. He read his

lines—particularly in the love scenes—with intelligence and beauty of intonation; he acted the scene in the harem, when full masses come upon the King, with heartrending pathos, and more than all, he showed clearly through his whole performance the gradual, steady growth of the man's soul.

Cecilia Loftus had in Perpetua a part that was in every way suited to her unusual and most charming personality. The note of wistfulness, which she can sound more truly than almost any other actress of the time, was often heard in the impersonation. Her readings were well nigh perfect, and her acting possessed to the full the charm of gracious womanliness and naturalness. L. Rogers Lytton played Hildebrand, the courtier, who becomes the accuser, in vigorous, well ordered fashion. Rowland Buckstone as Theresa, the executioner, had but little to do, but he made the most of his opportunities, and his scene in the last act was capably played. John Findlay gave an excellent portrayal in every way of the part of court jester, Diogenes. Malcolm Bradley as Hieronymus, a priest, read his lines with fine discretion and gave to his impersonation precisely the right touch of tenderness and melancholy. Sydney C. Mather played the Archangel effectively, and the other male roles were in capable hands. Of the women in the cast, besides Miss Loftus, Mary Hall alone had more than the smallest opportunity. In the role of Lycabetta she gave an excellent performance, revealing in admirable fashion the heart of the woman she portrayed.

The play was mounted sumptuously. Every setting of the work of Emma and Unitt—was splendidly designed and painted. The costumes were unusually handsome. The stage management was very good, and the effects, particularly the storm, were exceedingly fine. The incidental music, written by Manuel Klein, was in keeping with the play and added greatly to the effectiveness of many of the scenes.

## Manhattan—Marta of the Lowlands.

Play in three acts, translated from the Spanish of Angel Guimerà by Wallace Gillpatrick and Guido Marburg. Produced Oct. 13.

Manelich.....Hobart Bosworth  
 Sebastian.....Hardee Kirkland  
 Louisa.....Alexander Vincent  
 Jose.....Harry Gwynette  
 Nando.....James Battin  
 Felisca.....Ashley Miller  
 Morrucho.....Monroe Salisbury  
 Miguel.....Harold Hendee  
 Marta.....Corona Riccardo  
 Nuri.....Ethel Browning  
 Antonia.....Vivian Bernard  
 Fupa.....Emily Wakeman  
 Michelena.....Dolores Tavera  
 Manuela.....Marjory Lane  
 Juanita.....Charles Rowcombe  
 Just.....Marie Le Barre

Marta of the Lowlands, a play new to the English-speaking stage, by an author of great fame in the Latin countries but almost unknown to English readers, was presented for the first time in New York at the Manhattan Theatre last Tuesday evening. The audience was very large, as was to be expected upon an occasion of such unusual interest and importance, and many times during the evening the onlookers evidenced their admiration of the play and the players by long continued applause.

Angel Guimerà, the author of *Marta of the Lowlands*, is a native of Catalonia, and he writes only in the language of that province. Catalonia delights to honor him, since by his writings he has preserved the traditions of his people, has brought about many reforms, and has made pictures of Catalonian life of the past day his purpose in writing *Marta of the Lowlands* was, in part, to show the evils of the existing laws or conditions that permit the wealthy landowners of the province to make practical slaves of their employees. The lesson that he seeks to teach does not, however, dim the purely dramatic qualities of the drama. The story deals with emotions that are universal, and the play has been as popular in France, Italy, Serbia, Mexico and the countries of South America as it was and is in Catalonia. The English version presented at the Manhattan was made by Wallace Gillpatrick and Guido Marburg. It would seem that their work has been well done, for the play has an atmosphere that is all its own and the speeches are written in a most charming literary style.

To American eyes and ears the drama comes like a succession of brilliant primary colors—like a strong yet simple folk song of a faraway land. The story and the characters concerned in setting it forth appeal to the heart at once because of the naturalness and humanity of all. The passions of hope and despair and love depicted in the play have existed since the human race began and will endure until the end of time. By dealing with the simplest and the strongest of human emotions Guimerà has made a play that appeals alike to the cultured and the ignorant, and to people of any nation and every creed. In construction the drama is the best of the best dramatic architecture of the period. The story is carried forward strongly from the introduction to the climax, the characters develop steadily, growing or advancing in every speech and episode, and while the culmination is in a way physical it is nevertheless the inevitable.

The main theme of the play may be briefly told. Marta, the daughter of a beggar, was taken in and abandoned when a little child by Sebastian, a rich landowner, influenced by his kindness, and by the peasant idea that the master—as he is called—is an absolute monarch, she became his mistress. Ill fortune comes to Sebastian, and to save his lands he plans to marry a rich woman. In order to get rid of Marta, so far as the eyes of the world are concerned, and at the same time to retain possession of her, he compels her to marry an ignorant shepherd who tends his flocks in the mountains. This shepherd, Manelich, a clumsy giant with a heart of gold, comes down from his hills to marry Marta and to take charge of Sebastian's mill—that position being given to him by the master in order that Marta may be kept in the neighborhood. Marta, believing that Manelich has been paid to marry her, loathes him and meets his honest words of love with sneers and contempt. Gradually her attitude changes from a joyous lad to a morose and gloomy man—and Marta finding in his sadness a proof of his love begins to love him in return. She strives by cajolery to make him care for her, but he will not. Then, in despair, she seeks to gain evidence of his love by arousing his jealousy. She tells him that she does not belong to him—that she has a lover. He rushes upon her, knife in hand, and wounds her. She gives a cry of joy. It is the critical moment in their lives and loves. They have both risen for the instant above their conditions and above themselves—and in that instant the true soul of each is revealed to the other's eyes. They will go to the hills together, leaving the lowlands where all is foul and corrupt. But as they are about to leave Sebastian comes and commands Marta to stay. She is maddened by the loss of the happiness that seemed just within her grasp, and in a frenzy she discloses to Manelich that Sebastian has been her lover. The shepherd is stunned by the revelation, but, collecting himself, he falls upon Sebastian—only to be dragged away by the master's men. Marta is now kept practically a prisoner by Sebastian, and Manelich is warned to quit the neighborhood. Marta endeavors to escape to join the shepherd, but is again intercepted by Sebastian. Now comes Manelich, strong in heart as well as body since he knows that Marta loves him. The two men meet in Marta's presence. There are a few quick words, then Manelich clutches the master by the throat and strangles him, compelling him to look upon Marta as he dies. With a sudden joy the shepherd clasps Marta in his arms. "Laugh, laugh!" he cries; "we're leaving the lowlands!" And this time there is none to hold them back from the hills where happiness awaits them.

The symbolism in the play and there is much of it—the red symbolism of the peasant. Always the uplands suggest purity, nobility and nearness to God, while in the lowlands, as Manelich says, "God does not hear you when you speak." Every one of the longer speeches is rich in poetic quality—particularly those in which Manelich talks of the mountains and there is infinite pathos in the descriptions given by both Marta and Manelich of the commonplace tragedies of their lives. The development of these two characters by the dramatist is masterly. He lays bare their souls. The atmosphere of the place and an intimate knowledge of the life and condition of the Catalonian peasants is given by the minor characters. The scenes of the play are the courtyard of the mill, with the mountains in the distance, and the interior of Manelich's house beside the mill. Both are picturesque, and the exterior is very beautiful.

Corona Riccardo, as Marta, and Herbert Bosworth, as Manelich, bore, of course, the chief burden of the performance. Both were well suited to their roles in appearance and to a great degree they were in harmony with the atmosphere of the piece, although at times they worked up their scenes together in rather too melodramatic a fashion. Miss Riccardo was at her best in those scenes in which she was called upon to reveal the sullen anger and the frank, anguished of an emotional and undisciplined nature. Mr. Bosworth, who was recently seen in two roles of entirely different types in *Mary of Magdala* and in *Hedda Gabler*, brought to the part of Manelich a seemingly new personality that was a surprise. His rough, big-hearted boyishness in the earlier scenes was very attractive. He carried on with him to the joyous hills. His bashful love-making seemed wonderfully honest, and there was a deal of pathos in it, too.

Hardee Kirkland, as Sebastian, played with a sureness of touch that brought out admirably the full value of the role. His suppressed power suited the character well, and he made the master a figure that stands out boldly in one's memory of the play. Alexander Vincent, as Tommas, a sweet-natured and sympathetic old peasant, read his lines with unusual intelligence and with a certain quaint, quiet humor that was delicious. Monroe Salisbury, as Morrucho, was spirited and natural, and he gave quite the right touch of picturesqueness to the role. The other male roles were all in capable hands.

Ethel Browning as Nuri, a quaint little peasant girl, deserves very high praise for the childish realism and the genuine pathos of her portrayal. She presented an odd, pathetic little figure, and in speech and manner she was very true to the role and very charming. Mercedes Bishop played Antonia with energy and in a shrewish spirit that was appropriate to the part. Emily Wakeman, as Fupa, presented a well-rounded and artistic characterization and in appearance she was in harmony with the atmosphere of the play. Dolores Tavera looked a true Catalan, and she danced a gay jota to the music of mandolins and guitars with vivacity, grace and abandon. The other women in the cast looked pretty in the picturesque costumes of the country and did what little fell to them in acceptable fashion. The costumes were unusually attractive, and they were doubtless accurate, since they were made at the Teatro Hidalgo, in Mexico.

## Lyric—Old Heidelberg.

Play in five acts by Wilhelm Meyer Förster. Produced Oct. 12.

Karl Heinrich.....Richard Mansfield  
 Staatsminister Von Hauk.....A. E. Greenwood  
 Hofmarschall Freiherr Von Passau.....Henry Worman  
 Kammerherr Von Breitenberg.....William J. Sorelle  
 Kammerherr Baron Von Metzing.....Ernest C. Warde  
 Doctor Juttner.....A. G. Andrews  
 Chaplain of the Court.....H. S. Radfield  
 Lutz.....Leslie Kenyon  
 Graf Von Asterberg.....Francis Coleman  
 Von Westphalen.....Edward Fitzgerald  
 Ruder.....W. J. Constantine  
 Frau Ruder.....Annie Woods  
 Frau Dornfeld.....Vivian Bernard  
 Karl Ritz.....Grace Elliott  
 Kurt Engelbrecht.....Clément Toole  
 Von Bausin.....J. M. McCarthy  
 Von Reichenbach.....Wendell Thompson  
 Steiner.....Charles Quinn  
 Naumann.....J. H. Hefey  
 Eckardt.....F. A. McHugh  
 Scholermann.....Beat Laureat  
 Glanz.....A. McHugh  
 Reuter.....M. C. Tilden  
 Conductor of the Band.....Charles Caroly

The opening of the new Lyric Theatre last Monday night with Richard Mansfield in *Old Heidelberg* was an occasion of prime importance in the dramatic year. The Lyric, owned by Reginald De Koven, and under the management of Sam S. and Lee Shubert, is the first of its kind in the city, and by reason of its location, its comfort and its beauty, it should soon become popular. The lobby—one on Forty-second Street and the other on Forty-third Street—are attractive in architecture and in decoration, and the auditorium itself, beside being pleasing in form and color scheme, has a number of admirable and unusual features. The auditorium is very broad for its depth, and the seats are so well arranged that every one of them commands an excellent view of the stage. The aisles are broad, and the chairs are roomy. The one point in construction that is not good is the location of the entrances. They are at either side of the auditorium, midway between the stage and the rear wall, and late comers, therefore, have a greater disturbance than in theatres arranged in the usual fashion. The general color scheme of the decorations is a combination of light green and rose, and the ornamental work is in ivory tints. The stage is very large, considering the size of the house, and appears to be finely equipped with mechanical contrivances.

The play of *Old Heidelberg* is well known to New York theatregoers through its production in the original German of Wilhelm Meyer Förster at the Irving Place Theatre, and the later presentation of a curious English version by Aubrey Bouicault. The version used by Mr. Mansfield is the one that was presented in London by George Alexander. The comedy has an inherent and distinctive charm that makes it, in whatever form it is presented, a sweet and joyous entertainment. The soul of youth is in it. The bounding blood of twenty-one is in its veins. True human emotion is in its every line and episode. No playgoer is too young or too old, too simple or too blasé to be affected by the story of young Karl Heinrich, the Prince who escapes from the formalities of court life for a few golden months of freedom at Heidelberg, who falls in love with a simple peasant girl, and who is compelled at last, by reason of his birth, to renounce his love, to lose his friends and to become what he least wants to be—a lonely ruler. The sentimental story is without a flaw. Mr. Mansfield's impersonation of Karl brought forward his mastery of make-up and characterization and the excellent comedy talents that he possesses. At the outset he was the wholesome, unsophisticated youth, with no knowledge of the world, and with a wistful yearning for the simple joys of life. In the scene where Karl first hears the songs of the students, and sees the winsome Kathie, Mr. Mansfield disclosed splendidly the awakening of the lad's heart to real emotions of joy. He showed the spirit of youth in every expression, gesture and movement. And later, with marvelous accuracy, he showed the sadness of mature responsibility creeping on and over him. The impersonation of Karl Heinrich is worthy to stand among the best of the many admirable stage figures that Mr. Mansfield has revealed to the public.

A. G. Andrews, as Doctor Juttner, added another to his long list of successful character roles. The kindly, whole-souled old tutor is one of the most agreeable and sympathetic characters of the recent drama, and would be attractive even though indifferently played. Mr. Andrews, however, brought to his characterization a mellowness, a broad humanness and a touch of drollery that gave the part its very highest value. Leslie Kenyon, as Lutz, the self-important, snobbish valet, presented an unpleasant character with remarkably humorous effect. He was in love with a simple peasant girl, and W. J. Constantine was a capital Ruder, the innkeeper—genial, stupid and stolid. Edward Fitzgerald did an excellent character bit as Kellermann, a bibulous steward. The other male principals in the long cast were all equal to their

## HELEN REIMER.



Helen Reimer, whose portrait appears above, is one of the most successful character actresses now before the American public. She is at present, and has been for three seasons, a member of the Albee Stock company, at Keith's Theatre, Providence, R. I., and the photograph that here appears was taken especially to be given as a souvenir to the patrons of that playhouse on the evening of Sept. 4. Nearly two thousand of these likenesses were distributed on Miss Reimer's souvenir night, and the entire house was sold out a week in advance to admirers of the popular actress. Miss Reimer has won great favor in Providence by reason of her pleasing and magnetic personality, her finished acting and her remarkable versatility. She has succeeded in a wide variety of character parts. During the past few months she has appeared as a colored "mammy," a stern, hard-hearted Western woman, a frivolous maiden lady, and in many other types. She has played also smart society women, and in these impersonations she has exhibited a beautiful wardrobe. Miss Reimer's plans for this season are undecided, but she is considering a flattering offer from a prominent vaudeville manager to appear in a monologue, and may accept the offer if a suitable vehicle can be found.

roles, and the crowd of students sang their songs with fine, buoyant spirit.

Grace Elliott, as Kathie, seemed at first a trifle sophisticated for a girl of the peasant class, but presently she gained naturalness, and she played her scenes of sentiment with tenderness, girlish fervor and charm. Annie Woods was an admirable Frau Ruder, and Vivian Bernard gave a splendid old woman character impersonation.

The play was splendidly staged in the Mansfield manner. The settings were very handsome, and the groupings were all admirably managed.

## Majestic—Babes in Toyland.

Spectacular extravaganza in a prologue and three acts. Book and lyrics by Glen Macdonough; music by Victor Herbert. Produced Oct. 12.

Alan.....William Norris  
 Jane.....Mabel Harrison  
 Uncle Barnaby.....George W. Denham  
 The Widow Piper.....Hattie Delano  
 Contrary Fate.....Amy Ricard  
 Tom Tom.....Doris Mitchell  
 Jill.....Nellie Daly  
 Bo Peep.....Nellie Webb  
 Bad Riding Hood.....Susie Kelleher  
 Little Waters.....Elizabeth Roth  
 Curly Locks.....Irene Cromwell  
 Miss Muffet.....Virginia Foote  
 Simple Simon.....Doris Mitchell  
 Peter.....Doris Mitchell  
 Tommy Ticker.....Doris Mitchell  
 Jack.....Doris Mitchell  
 Boy Blue.....Nietta Beardsley  
 Bobby Shaftoe.....Mertle McGrain  
 Roderigo.....Charles Barry  
 Gonsorgo.....Hilda Halvers  
 The Master Turnkey.....Frances Marie  
 Grumio.....Charles Guyer  
 Inspector Marmaduke.....Gus Piley  
 The Scowls Bear.....Margaret Sutherland  
 The Sun Queen.....Walter Schrade  
 The Spirit of Manie.....Margaret Sutherland  
 The Spirit of Oak.....Mae Naudain  
 The Spirit of Pine.....Katherine Howard  
 The Spirit of Willow.....Katherine Howard  
 The Moth Queen.....Albertina Benson  
 Mima.....Grace Field  
 The Volcano Queen.....Minnie Murray  
 The Giant Spider.....Robert Burns

An audience that completely filled the splendid Majestic Theatre gathered on Tuesday evening last to witness the first New York production of *Babes in Toyland*, by Glen Macdonough and Victor Herbert. Fred R. Hamlin and Julian Mitchell, under whose direction the piece was presented, and who were also responsible for *The Wizard of Oz*, the only other attraction that has played this house since it was opened, have striven bravely to outdo themselves in their latest offering. In many ways *Babes in Toyland* is as pleasing as its predecessor, and in others it does not approach that immensely successful entertainment. As a spectacle the new offering will bear comparison with anything of the sort that has ever been done here. The eye is dazzled by a splendid succession of marvelous stage pictures and groupings that show what a past master of stagecraft is Julian Mitchell. The cast is pretty and the music throughout is good and some of it is very clever, for which fact the composer deserves great credit. The costumes are beautiful and are displayed on the forms of a bevy of handsome girls that have been carefully chosen on account of their charms of face and figure. They dance and march and whirl in one continual, bewildering succession of movements, dazzlingly attractive and immensely pleasing. Everything that the art of the scene painter could devise and invent has been put into the production without regard to expense, and the many scenes called forth unlimited approval.

The one weak spot in the splendid entertainment is the book. There is abundant opportunity for the introduction of funny lines, but Mr. Macdonough has passed them by, furnishing instead a collection of old-fashioned puns. Some of the players introduced specialties that were very taking, but the author was in no way responsible for the bits they made. The lyrics are excellent, but the spoken dialogue is for the most part rather tiresome.

The story is woven around the adventures of two children, Alan and Jane, who have an old Uncle Barnaby, who is most anxious that they shall be put out of the way. Two hardened villains undertake the task, and they scuttle a vessel on which the children have started on a voyage. The children are saved and go through a wonderful series of adventures, being lost in the woods and meeting with many fairy-story mishaps. They are protected by good fairies, however, and finally arrive in Toyland, a country that is probably on the same map as the wonderful land of Oz. The wicked old uncle pursues them until the very end of the play, but of course he finally gets his deserts and the chil-

the entertainment at the first ladies' reception at the New York Press Club last night.



## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

Fisher and Carroll are the headliners. Carrie Perkins, the well known comedienne, makes her vaudeville debut in a sketch called Have You Seen Bill. Others are Dean Edsall and company in a new playlet called Noah Little, Willie Hale and Francis, Frank H. White and Lew Simmons, Mr. and Mrs. Arthur Young, The Girl in Red company, including Melville and Aselle Fowler, Banding Bonds, Brothers Tannen, the Carrara, Reid Sisters, Max Winslow, and the vitagraph.

## Keith's Union Square.

Ned Wayburn's Minstrel Misses are in their third week. The newcomers are Thomas J. Ryan and Mary Richfield in Mag Haggerty's Father, Cole and Johnson, Robertus and Wilfredo, Hoey and Lee, Frank Eldridge, Rosie Rendel, Hawaiian Glee Club, Armstrong and Wright, Barr and Evans, Peiot, Paul Barnes, Herbert Brooks, and the biograph.

## Proctor's Fifth Avenue.

The first production by any stock company of A Rose of Plymouth Town, with the original scenery and costumes used by Minnie Dupree, is this week's offering. The cast includes Florence Reed, Louise Randolph, Loretta Healy, Alice Gale, Malcolm Williams, Joseph Eggeston, John Westley, H. Dudley Hawley, and others. The olio embraces Art and Sylvia, Tally-Ho Duo, Pauline Bazon, Niblo and Riley, Ada Arnoldson, La Belle Blanche, Musical Thor, and the kalatechnoscope.

## Proctor's Twenty-third Street.

Bedini and Arthur, comedy jugglers, and the Four Rianco, eccentrics, are the features of a bill that includes Chris Bruno and Mabel Russell, the Carl Damman Troupe, Baker and Lynn, Professor Walbert, Fiddle and Tony Wilson, and Marie Rawson in the cast. Lillian and Shorty De Witt, Alice Lewis and the kalatechnoscope are in the olio.

## Proctor's 125th Street.

Lovers' Lane, by Clyde Fitch, is this week's attraction, with Paul McAllister, Sol Aiken, Charles M. Seay, Gerald Griffin, George Friend, Pearl Landers, Bonnie Lestina, Cecylie Mayer, Margaret Kirker, Lorna Elliott, Julia Aiken, and Marie Rawson in the cast. Lillian and Shorty De Witt, Alice Lewis and the kalatechnoscope are in the olio.

## Circle.

The bill includes Barney Fagan and Henrietta Byron, who have been away from New York for two years; the Six Musical Cutty, who show their new act for the first time here; Maude Raymond, who returns to vaudeville; the five Juggling Johnsons, John Russell, Tony Wilson, and Miss Heloise, Empire City Quartette, Mira Amorosa, Martin and Maximilian, and the vitagraph.

## Hurtig and Seamon's.

The entertainers are Isabelle Urquhart and company, Edith Helena, Five Noises, Four Bards, J. Aldrich Libbey and Katherine Trayer, Watermelon Trust, Joe Bonnell, Dalto and Zella, and the vitagraph.

## Weber and Fields'.

Whoop-Dee-Dee is still the attraction, with Lillian Russell, Elye Stetson, Louis Mann, Peter F. Dailey, John T. Kelly, Carter De Haven and Weber and Fields in the cast.

## LAST WEEK'S BILLS.

TONY PASTOR'S.—Cushman, Holcombe and Curlee made their New York reappearance in their diverting sketch, A Winter Season, which it goes without saying, made a hit of the largest possible proportions. Laura Comstock and her ebony assistants "Biddie" and other songs, and the entire act met with favor. Farnum and Nelson's acrobatic stunts are out of the ordinary and won applause. The Hayseed Trio are great favorites with the Pastorites and encores were the order while they were on. Reidy and Currier presented a new act called Fit of the Foxy. Fit is an actress and the skit is a good medium for the introduction of diverting songs, dances and sayings, in which these clever performers are very expert. They were cordially approved and the new act is a winner. The Musical Goodmans scored with some well chosen selections. Williams and Melburn were quite successful with their banjoing and comedy. Alexie and Schall made one of the big hits of the week in a new turn called Tommy Atkins and The Dancing Girl. The contortion work and topical chosen tricks called forth applause that showed conclusively that the players hit the bull's-eye of popular favor. Phillips and Hamilton, paper tappers; Burdock Sisters, dancers and acrobats; Jules Larvett, magician, and the vitagraph were all good. The Fitzgibbon-McCoy Trio were an added attraction and shared honors with the headliners. Young Mr. Fitzgibbon has the makings of a good comedian, but he needs to study repression. He is a trifle too exuberant at times, and if he would make the pace a trifle slower and pay more attention to his enunciation he would be ten times as amusing as he is at present.

KEITH'S UNION SQUARE.—Ned Wayburn's Minstrel Misses continued their successful engagement, as did R. J. Jose, who sang some new songs and a verse of his old hit, "With All Her Faults." May Edouin and Fred Edwards scored the bit of the programme in Edmund Day's skit, A Bachelor's Dream, in which Miss Edouin showed what a remarkably clever and versatile entertainer she is. Winona Winter, with all the youthful charm that she possesses, completely captivated everybody. She was ably assisted by her father, Banks Winter. Hal Merritt drew sketches rapidly and introduced the imitations with which he is identified very neatly. The Brothers Silvas, from Europe, did a balancing and acrobatic act that is full of surprises, and they were well rewarded with applause. Adelina Rootino and Clara Stevens were successful with their novel act, which has a unique setting. Coakley and McBride, Howley and Leslie, Naomi Ethardo, Morriway and Rich, John

R. Harty, Sanford Sisters, and the biograph were also in the bill which drew large houses.

PROCTOR'S FIFTH AVENUE.—A truly delightful performance of the late Frank Mayo's dramatization of Mark Twain's story, Pudd'nhead Wilson, was given here last week by the clever stock company, under the stage direction of Hugh Ford. The piece was as carefully put on as if a long run were in view, and much praise is due the management for the excellent costumes, scenery and stage effects. Malcolm Williams gave a carefully studied performance of the title-role, and he got full value out of every line of his part. Next in order of merit came Louise Randolph, who displayed emotional power of a high order as Raxy. Her dialect was good and she played with much force and feeling. In the very strong scene in the second act, Miss Randolph, Hugh Ford and Joseph Eggeston, and Florence Reed, who played Rowy very cleverly, did splendid work. Gerald Griffin, Albert Hoberts and Victor Brown, as the three wise men, scored amusingly. H. Dudley Hawley and George D. Welch, as the Italian twins, were admirable. Beale Leola Lestina as Patay, Francis Gibney as York Driscoll, George Friend as Pembroke, Albert Vesnie as Judge Robinson, Maurice Campbell as Parson Jasper, Howard Johnson as Eph, and Margaret Kirker as Hannah, all deserve praise. Bedini and Arthur headed the olio, and their comedy juggling was highly appreciated. Reata Winfield, looking very stunning in a beautiful costume, played some well-chosen selections on her violin with her accustomed skill. As an encore Miss Winfield revealed herself in a new light. She brought out a chair, sat down and recited, to a soft accompaniment by the orchestra, the words of the song, "Could You Be True To Eyes of Blue, If You Looked Into Eyes of Brown." Miss Winfield read the lines carefully and with due regard for emphasis, and she was rewarded with a round of applause that showed how thoroughly the audience appreciated her dainty little offering. Others were Zeda and Dilla, Pettigill and De Forrest, Frevill, Whitale and Bioggett, and Charles McCarty. New views were shown on the kalatechnoscope.

PROCTOR'S TWENTY-THIRD STREET.—Marshall F. Wilder, that merry little man, was the bright and shining star of the bill. Mr. Wilder sustained his international reputation as a manufacturer of laughs in a most emphatic way. He has added any number of new stories to his repertoire, and his quips kept the audience in a roar during his entire performance. Louis Simon, Grace Gardner and company were once more successful in stirring the risibilities with Cressy's skit, The New Coachman. O. Seymour and Maud C. Gardner, in their quaintly original conceit, which includes much very clever acrobatic work by Mr. Seymour, were heartily applauded. Mark Sullivan caught on with his witticisms and imitations. Ada Arnoldson sang pleasingly. Huma Ross and Lewis kept things moving in their sketch, The Duke and the American Helms. The bill also embraced Renner and Gandier, Lita's spaniels, Tally-Ho Duo, the Hollandia, Farron and Fay, Standard Comedy Four, and the kalatechnoscope.

PROCTOR'S 125TH STREET.—A good production of The Two Orphans was given by the stock company, and the old play drew a very large audience that went and applauded and enjoyed the performance to the utmost. Pearl Landers played Louise and gave a forceful and effective portrayal of the famous part. Paul McAllister as Armand and Robert Cummings as Jacques were strong and convincing. Alice Gale as Frochard gave one of the best performances of her career. She is a sterling actress and never fails to do good work. Cecylie Mayer as Marianna, Julia Aiken as Genevieve, Loretta Healey as Florette, Duncan Harris as the Count, Albert Howson as the Marquis, John Westley as Pierre, Sol Aiken as Richard, Hudson Liston as the Doctor, and Charles M. Seay as Marais were excellent. The scenery and costumes were tasteful and appropriate. Nora Hayes, Niblo and Riley, and the kalatechnoscope entertained between the acts.

HURTIG AND SEAMON'S.—The Grand Opera Trio headed last week's bill, affording a genuine treat to all lovers of good music. They are still singing the Faust selection, which pleases immensely, and won them enthusiastic encores. Thomas J. Ryan and Mary Richfield presented for the first time a new sketch by Will M. Cressy, called Mike Haggerty's Daughter. This is a sequel to their previous offering and proved quite as amusing. The scene is laid in Mike's shanty on the eve of St. Patrick's Day, and most of the laughs are brought out through the old man's warlike preparations for the approaching celebration and his antipathy for the orange color, which is flaunted before his eyes at every turn. Mr. Ryan gets full value from every line and shows a bit of character in Mike Haggerty that is a gem in its way and a study of real life, admirably carried out. Miss Richfield was equally effective, and the sketch is bound to make a hit wherever shown, owing to the very clever work of its producers. Lydia Yeamans Titus proved as popular an entertainer as ever, and her songs and impersonations were very well received. Loney Haskell scored a success in his monologue, which contains many new and happy bits. Mr. Haskell's methods and material are original, and he contrives to keep the audience in a great laughing mood from start to finish. Adele Parvis Ori presented her equibristic specialty with such grace and effect as to cause an interested audience to applaud vigorously. Others who found ready favor were Hilda Thomas and Lou Hall in The Lone Star, Hayes and Healey, Silvein and Emery, and the kinetograph.

CIRCLE.—Henry Lee and his company made their first appearance in Manhattan last week, and as the organization is made up of talented people, the result was a succession of highly pleased audiences. Mr. Lee was seen in a series of clever impersonations, which included seven costumed portraits of celebrities of the past and present. The idea of making his changes in full view of the audience is a good one and sustains the interest of the spectators admirably. Charles R. Sweet, who has been away from the Metropolis ever since the famous White Rats strike, received a warm welcome. In the interim Mr. Sweet has toured the world, but he brought his act back just as it was when he left. It is the "original package" with all the old lines and business retained. Mr. Sweet's success was most emphatic, and he held the stage for almost half an hour, winning any number of encores. Georgia Gardner and Joseph Maddern were very successful with their sketch, Too Many Darlings, which is full of funny situations. Elise Fay brought down the house with "The Belle of Avenue A," which she sings imitatively. Louise Dresser sang "Biddie,"

without a break, and two other songs quite cleverly. She did not use her own voice in the latter song. Jack Norworth appeared in white face and rolled off his new monologues in amusing fashion. Keno, Welch and Melrose were uncommonly diverting in their acrobatic specialty. Their trick on the ladders is especially noteworthy and it won for these clever men a rousing recall. Walter J. Talbot and John B. Rogers in their amusing specialty, Walmsley and Horton, and the Maximith Duo, as well as the vitagraph, proved most interesting.

WEBER AND FIELDS.—Whoop-Dee-Dee kept up its brilliant record last week and the house was crowded at every performance. Many new lines and bits of business were put in last week, and they added to an already fine entertainment.

## The Burlesque Houses.

DEWEY.—Clark's New Royal Runaway Girls proved one of the best attractions seen at this house so far this season, and large audiences attended every performance. The entertainment opened with a travesty called A King's Reception, cast to the full strength of the company. The feature of the olio was the fine acrobatic work of the La Valla, who worked on a silver arch and chain ladders. Their tricks compelled almost continuous applause, and the climax of their act is sensational in the extreme. Rosalie, subreptic, Burg Sisters and Burman, Kelly and Davis and company, and the three American Stars were very entertaining. The closing act is called A Mixed Affair and is a mélange of mirth and melody. This week, Rice and Barton's Rose Hill English Folly company.

MINER'S BOWMAN.—The Cracker Jacks entertained large audiences with burlesque and vaudeville. This week, Miner's Bohemians.

MINER'S EIGHTH AVENUE.—Rice and Barton's Big Gaiety company pleased the West Side folks immensely. This week, The Utopians.

LONDON.—The Rents-Bantley company, including McCab, Sabine and Vera, drew full houses. This week, Vanity Fair.

OLYMPIC.—The High Rollers gave a bright, lively entertainment. This week, Rice and Barton's company.

## "SIDE LINES" FOR PERFORMERS.

Al Lawrence, the ventriloquist comedian and mimic, does not believe in allowing time to hang heavily on his hands. He is a traveling agent for a well-known typewriter, and is up bright and early every morning, canvassing the various towns and cities that he visits, in the interest of his firm. There are many clever men and women in vaudeville who could add considerably to their incomes on the road by following Mr. Lawrence's example. The time occupied in the theatre by the average performer is about two hours a day, and the rest of the time is his own. Most performers are glib talkers (especially when they are talking about themselves), and there are hundreds of firms who would be glad to avail themselves of the services of those who could show qualifications as introducers of novelties and commodities of various kinds. A few years ago a certain well-known lightning crayon artist used to carry a "side-line" of paints and artists' materials. He had a false mustache, which gave him a very "drummer-y" appearance, and used a different name on his business cards from the one by which he was known professionally. He thus kept his two lines of business distinct, and the merchants on whom he was accustomed to blow his "hot air" never suspected that he was a vaudevillian. He made as much or more from his "side-line" as he did by his work on the stage, and declared that he never experienced that feeling of ennuie that oppresses so many professionals who complain that time hangs very heavily on their hands, especially in the smaller towns. Mr. Lawrence is wise in his generation and it behooves others who have the "gift of gab" to follow his worthy example.

## MIKE HAGGERTY'S DAUGHTER.

Thomas J. Ryan and Mary Richfield presented last week at Hurtig and Seamon's for the first time on any stage a new sketch by Will M. Cressy, called Mike Haggerty's Daughter. It is a sequel to Mr. Cressy's other skit, Mag Haggerty's Father, in which Ryan and Richfield have been playing for the past two seasons. It will be remembered that Mr. Ryan's agreement with the author is for the payment of \$500, in addition to the \$500 already paid, if, in the opinion of several experts, the new sketch is more amusing than its predecessor. This verdict has not yet been given, but Mr. Ryan is satisfied which ever way it goes, as he feels that he has a fine vehicle in the new act. He is now considering a starring proposition from a reputable manager, who wishes to send him on the road in an Irish comedy based on the two sketches in which Mr. Ryan impersonates an Irishman of the old school.

## AMERICAN GIRLS IN AFRICA.

The Doherty Sisters, who left here several months ago to fill an engagement in Johannesburg, South Africa, have won their way into the hearts of the strange mixture of people who comprise the population of that great Boer town. At the end of their stipulated engagement they were accorded the unprecedented distinction of an additional run of four weeks, another act that had ever played in Cape Town, a honor based on the management they were given at the end of their stay. The house was packed, and in addition to the substantial pecuniary returns there were flowers and presents galore, including a splendid floral piece, draped with two fine silk American flags. The effervescent sisters are now in Cape Town, filling a six weeks' engagement, after which they will sail for England about Nov. 1.

## A MUSICAL AND VAUDEVILLE SURPRISE.

Ladies and gentlemen who successfully pass a course of instruction and coaching at Forrester's Studios, 138 Fifth Avenue, are booked for long engagements in opera, concert or vaudeville.

## THE LARK AND THE SOFT-SHELL CRAB.

A soft-shell crab of a greenish hue,  
While paddling in the briny,  
Once saw a lark, as she upward flew,  
While singing most divinely.  
"Odds fish!" he swore, as he saw her soar,  
"Those notes I'd like to borrow."  
And he fell in love with the lark above,  
But found out to his sorrow:

Chorus:  
That a lark must live in the free, free air,  
And a crab must live in the water;  
For though they wed, this luckless pair  
Had never really ought ter.  
She longed to fly to the boundless sky,  
For she had "got the habit,"  
But she found too late her lord and mate  
Most certainly would "crab" it.

And so they lived, as all couples do,  
Who find themselves mismatched;  
The lark opined, between me and you,  
That the crab was over-rated.  
For she soon found out, as she flew about,  
Her notes were legal tender,  
And she longed to go on the stage to show  
Her "stunts" to the other gender.

Chorus:  
It chanced one day, as she flew away,  
Her heart filled with ambition,  
She met a bird who had bought a play,  
And he offered her a position.  
But she cried, "Ah me, I must go and see  
My husband!" "What, you're married?  
That'll do for you!" and away he flew,  
So her lovely plot miscarried.

Same old chorus. EARLE REMINGTON-HINES.

## MR. AND MRS. JAMES P. LEE.

Mr. and Mrs. James P. Lee and their six-year-old daughter, Madeline, are shown in the above picture. The Lees for a number of seasons past have been great favorites in vaudeville. Last season they scored their greatest success in a miniature comedy-drama called Thou Shalt Not Steal, written for them by William H. Daley. In this they were assisted by little Madeline, who made her stage debut when the sketch was first produced. The act was seen by John M. Cooke, who immediately engaged them for Hensch and Fennessy's melodrama, The Charity Nurse, with which they have been touring successfully since the opening of Hopkins Theatre Company, Providence, R. I., in 1894. Mrs. Lee's debut was at the Globe Theatre, Boston, in the part of Joe, the street-sweeper, in Lost in London. Little Madeline's engaging smile was first seen before the footlights at Tony Pastor's Theatre, New York, on June 9, 1902. From present indications little Madeline will develop into a very clever young woman.

## HOUDINI IN HOLLAND.

DORDRECHT, HOLLAND, Sept. 12, 1903.

The Rembrandt Theatre in Amsterdam opened its second season with a sold-out house, and Manager L. Levin, who runs the theatre on the American style, was all over the house, with as large a smile on his face as it was possible for him to produce, greeting all the Amsterdamians with the "glad hand" and the "bull con." (Excuse the circus slang, but I have been with Herr Mr. Levin in America with a circus.) Hundreds were turned away and had no other theatre to go to for the Circus Carré Theatre was to have opened the same date, but the "Hooping the Hoop" apparatus could not be put up in time, and the star act, a comedian named Chretien, becoming sick at the last moment, it was thought advisable to delay the opening until the next day. The Manhattan Quartette are the features of the first half of this month, sharing honors with the burlesque in one act, written by A. Redding and music by Max Gardel. The acts billed at Circus Carré are De Biers and company in illusions; Irene La Tour and her dog; Cree Brothers, acrobatics; "Hooping the Hoop," Ivan Technoroff with his trained animals, and several Hollandish acts.

At the Scala Theatre, Hague, no American acts are booked for the first half of September, but the Great Pawell Panopticon company is drawing packed houses. In Rotterdam, at the Casino, Billward, who does a clever copy of Baggesen, is topping the bill. He is booked in America and will shortly open in New York. At the opposition house, the Circus Pfaffing, Phroso is causing talk, and Mason and Forbes are throwing real American comedy at the Dutch with great effect. Wolkowsky's Troupe of Russian dancers are also at this house, having just returned from South Africa. This is one of the leading Russian troupes in Europe to-day, and the manager who captures them for America will obtain a big attraction and an act as Russian as they make them. The stage-manager of Establishment Yard in Moscow, Herr Aguramoff, will shortly come out with a troupe of Russian dancers, and will very likely come to America for the St. Louis Fair. In Schenning, at the Seipost, there is a troupe billed as direct from America, "The Tally-Ho," and are doing very finely. Carl Ed Polak is in Prag with his "Looping the Loop." The "Looping the Loop" is now to be seen with almost every circus. Since Madeline Barber has lost her lawsuit in France the copies have become encouraged and are walking about with heads erect and are looking for contracts. Even Circus Lipot, a small circus, has the real loop billed in Konigsberg. As for "Hooping the Hoop," you can see them billed from Russia to Holland. At the Colosseum, O. K. Sato is sharing honors with Ida Fuller with her light-effect dance creations. In Vienna, Herr Dir. Hansler wishes to let it be known that the booking at his Theatre Salmador is filled up to 1904 and no one need apply for contracts.

It may interest a few to know that Mr. Scott, former manager and father of Deyo, the dancer, also manager of Ida Fuller, has permanently retired from the show business and is now in Russia representing some English syndicate in the lumber business. At Mellin's Theatre in Hannover, Radford and Wachstein are carrying off the honors of September programme. Stuart, the male Patti, a close second, and the Yorcarys following. Dr. Angelo with his marble statues is sparing no pains or expense to make his act the best in the profession. He is in Hannover for the full month. Henry De Vry, with his monster troupe of marble statues, is in Frankfurt A. M., and I hear that this gentleman, who is President of the Artistic Lodge, carries in his pocket a dozen contracts for the United States. In Leipzig I see nothing of any American acts. The only novelty in Leipzig is a Frenchman calling himself Chassinio who does a very novel act, finishing with shadowgraphs with his feet. This is a good novelty for America. He is at the Central Theatre, where will be found Conn and Conrad, the merry house-breakers, also the Four Madcaps.

Salerno, the juggler, is billed very heavily, and the Avolo Brothers are second on the bill, with their trained xylophones. In Stuttgart, at Friedrichshaus Theatre, Joseph Adelman, the musician, has made himself a favorite and has been prolonged for the full month. Les Delbosques, the leapers, who were in America, are topping the bill in Chemnitz, with Lowell and Lowell at the bottom, but the American boys, Lowell and Grandfather, are the hits of the bill. In Hamburg, at the Hanna Theatre, there are Goldin, illusionist; Pantzer Brothers, and Robertus and Wilfredo, ball tossers. It may be worthy of mention that this is an American novelty act that has not been copied, as there is some knack in obtaining the rubber balls that this team juggle which so far has been out of the reach of the "Scamp Copy Boys," and that is saying a great deal. To bring a novelty to Europe means to be prepared to have it copied. If you will mention one novelty act that has been sent from America I can at once give you a full list of all the copies. This bars no act. If the act was copied badly or well, it makes no difference. It is sought for. One of these days I will make a list of novelty acts and their successors, also their copies. But to continue with the Hanna programme: Little Fred, animal trainer; Lala Bel-Sini, Panzerette, the Master Quartette, who have just returned from Russia; Matwee Hongorout Troupe of Russian dancers and acrobatics; Miss Grandfather, soubrette; Bernard Morbits, German humorist, and some big cake-walking act that is creating a lot of talk in Hamburg. From Vichy comes the news that Adam and

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

"She's a Ripper!"

## MIKE HAGGERTY'S DAUGHTER


SEQUEL TO

## MAG HAGGERTY'S FATHER

Written by WILL M. CRESSY and played by

## THOS. J. RYAN and MARY RICHFIELD

Produced for the first time on any stage at Hurtig and Seamon's, New York, week of Oct. 12, and pronounced one of the funniest and best sketches ever written by Mr. Cressy.



If it were a crime to  
present the most original  
and entertaining act  
in Vaudeville Leah Russell  
would spend many years in jail

## RICHARD BARRY and JOHNSON VIRGINIA

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From 4th on the bill to Head-liners.

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Assisted by his 22 dancing maids, 6th week at the La Salle Theatre in the "Isle of Spice." Singing his original verses of the "Goo-Goo-Man" two minutes before the Finale of the show. The singing hit of the performance. Also playing one of the principal comedy parts. At liberty for next season.

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## Mr. and Mrs. JAMES P. LEE

and LITTLE MADELINE  
THOU SHALT NOT STEAL.

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## HIGH CLASS VAUDEVILLE

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Radigues, two acrobats, while doing a high wire finish were hurled to the solid floor by the breaking of the wire. Adam was killed on the spot, while his partner was taken to the hospital badly injured. Regarding the death of my friend, Count Orloff, who is well known in America, he being the only "transparent man" in the world. I am surprised to hear that he has left a widow. Count Orloff was buried in the city that he died in, Tepitz, Bohemia. A special coffin had to be built for him, and the poor fellow was buried in a sitting position. He leaves a widow and mother.

GRONINGEN, HOLLAND, Sept. 18, 1903.

The Motogirl case is attracting great attention. As you know, it was decided against Melville. Now, the strange thing is that the Rosenfeldts are going to try and stop Melville from producing the Motogirl in Germany, as they claim that they had the first one in Germany, and that they want their "Moto-madchen" protected. It is very likely that they may win. The press of Germany is full of the fact that Melville's Motogirl stood leaning against the wall during the secret jury debate, and on this ground the case may be tried over again. So far it has cost Herr Melville about 500 marks, and if he is wise he will keep away, as he will find out that the law is a great institution, especially to keep away from.

In Frankfurt A. M., a "loop the loop" was going to be delivered to the public, not the common way, with a bicycle, but with a man and woman seated on a tandem. At their first attempt they went around the loop, but the man, who was on the front seat and whose duty it was to steer the tandem safely around, must have forgotten to attend to affairs, for when they had completed the circuit he managed to steer the wheel out of the loop, and from what I hear they both are going yet. The lady recovered her senses the next day. The lady has not recovered yet, as he says that he will try it again as soon as he finds a lady with the required nerve to make the second attempt. The first lady says that she is not taking any more chances, thanks. She is cured.

Leonadies, the Greek, who has been touring with his own company, intending to make a trip around the world, managed to get as far as Pisa, when, owing to the fact that the "ghost" failed to materialize, the show came to a sudden stop. As the artists were warned before they signed to travel with the show, they can now read the back numbers of Das Programme and see what they have overlooked. Leonadies refused to book any act belonging to the Artisten Lodge, so it has been a good thing to be a member.

In Paris, I am pleased to state, the Isalos Freres have been compelled to bring a full variety performance once again to the Folies Bergere, as the Revue is now played out. There are fourteen numbers on the programme, among which will be found La Tortajada, Woodward's seals, Gordon Bennett, who is doing automobile trick riding; Professor Perinot with his crocodiles, Prosper Troupe of acrobats, a small edition of a ballet and several small French acts. Lole Fuller is at the Folies Marigny Theatre.

and is at the present time very busy advertising that the different stage effects are "patented."

Alburas and Bartram, the "clubbers," are at the Casino in Lyons. Ralph Johnston with his "Piano Cycle" is town talk in Antwerp. He has been engaged as a special feature for Circus Carré for Bremen, opening the first week in October. According to the latest fire department law in Leipzig, no one is allowed to strike a match on any part of a stage with the exception of the fireman. A musical team named Auto and Mobile, who have a "prop" machine on which they have two lanterns, were compelled to ask the fireman who stands on guard to "Bitte um ein streichhölzchen," which was refused. He informed them that they must furnish their own matches, but are not allowed to light them. Bravo!

In München, Circus Sidel and Circus Schuman will have it out this coming October, and I think both will bring a "loop the loop" act. In fact, both directors are searching high and low for novelty acts to bring to München. Between the two, Circus Schuman ought to do the best business, as his circus is right in the midst of the "October Fest," which is the fair that takes place every year. Last year I was there with Circus Carré. Constantino Bernardi, the transformation artist, has been advertising to managers to look out for a former servant who is now doing a copy of his act, and calls himself Arthur Bernardi. He also published a newspaper notice which spoke very harshly of this imitation Bernardi. Now in answer to all this, Arthur Bernardi makes known the fact that he is a real flesh and blood brother of the famous Bernardi, and that he is simply doing a "copy" of Fregoli, the same as his brother, only he will give his brother the credit of having done the copy eight years ahead of him. But he claims that one man cannot eat all the bread in the world, so without his brother's permission he will make an attempt to gather some which cannot be eaten by others.

The electrician of Baron (?) Newsky, who was in America, named Otto Mauremann, has managed to escape from Otto Benisek, carrying away considerable advance money and several expensive machines. Incidentally it is made known that he also took away two ladies of the Electrical Musical Stars, named Alice Lindner and Gertrude Reiss, who also accepted advance salary.

The police of Ostend would be ever so much obliged for any information of their whereabouts. Servus Scheueffer is touring France and at present is at Bouffe Bordelais, Bordeaux. This makes his fifth engagement in this establishment. Madame E. Rasochin and Ditto Olga, from Moscow, Russia, who are the prominent variety agents of Russia, will shortly visit the Continent to look for acts for Russia. Manager Barresford has been on the Continent and has booked a great many acts for his English circuit.

Harry Rickards will arrive in Berlin shortly and once again the contracts will be found floating in the air. Artists are becoming more in demand every season, and soon there may be a scarcity of acts in Germany. We stay here in Groningen, Holland, until the end of September, and open in Dresden, Central Theatre. Regards, HARRY HOEDINI.

I wonder whether Shorty can dance!

## SHORTY and LILLIAN DE WITT

Begin our regular season week Oct. 26 at Columbia Theatre, Cincinnati, O.

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"The Man With the Green Gloves."

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Who have the brains to write their own parodies; also the voices to sing them.

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CIRCLE THEATRE THIS WEEK.

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## EARL GILLIHAN AND MURRAY TOM

For a long time on an act we reflected.  
The one we have now no one expected.  
From the Front we are never neglected.  
As Kings of Black face we were elected.

Utica, N. Y., this week. The same old  
story. "IT'S A GRAND LIFE."  
Don't weaken!

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THE INCOMPARABLE VENTRILOQUIST,

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And his Famous Mechanical Figures, Presenting an act written by Wm. M. Cressy.  
"A ventriloquist is always interesting and oftentimes has better jokes than the typical comedian, but to ED. F. REYNARD we find a little more than the average, a genius, with 'dummies' everywhere springing into view with something to say. MR. REYNARD was highly appreciated and received MANY URBAN CALLS."—Pittsburg Press, Oct. 6.

JOE MYRA  
BUSTER KEATONAt Liberty, weeks Nov. 16  
and Dec. 28.Time all filled until May,  
1904.

This week with Col. John D. Hopkins, who said—"Buster, if you are like old Kentucky white  
key, which improves with age, by the time you grow to manhood you'll certainly be a peach."  
Next week—Grand Opera House, Indianapolis, Ind.  
EDDIE SHAYNE, Western Rep.

JO PAIGE SMITH, Eastern Rep.

HASKELL'S TIPS, No. 2.—Don't read your press notices to a manager while he is in bed; wait until you catch him in a barber's chair; it's safer, says that rascal—

## LONEY HASKELL

Last week played my twelfth engagement at Hurtig and Seamon's Music Hall since its inception. It's a shame to take the money.  
Oct. 26, Proctor's, 5th Avenue; Nov. 2, Proctor's, Newark; Nov. 9, Proctor's, 23d Street.

\_\_\_\_\_



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Under the sole direction of Mr. DAVID DELASCO.

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With WILLIAM NORRIS and Company of 120.

Musical by VICTOR HEMBERT. Book by GLEN MACDONOUGH. Staged by JULIAN MITCHELL.

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143 E. 14th St. Continuous Performances

Fisher and Carroll, Dolph and Varr, Levine, Keli Moran, Dean Edwell and Co., Willie Hale and Francis, White and Simmons, Mr. and Mrs. Arthur Young, Girl in Red Co., Melville and Annie Fowler, and as an extra attraction, vaudeville debut of the well-known comedienne, Carrie Perkins and Co., in comedy, Have You Seen Bill?

**THIRD AVENUE** Broadway and 34th St., Grand Circle. E. D. WATKINS & J. WILBER, Props.

MARTIN J. DIXON, Lessee and Manager.

Week commencing Monday, Oct. 19.

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**PAYTON'S LEE AVE. THEATRE,**

Lee Ave. and 10th St., New York.

Week Oct. 19.

**DUCHESS DUBARRY**

**PAYTON'S FULTON ST. THEATRE**

Corse Payton and Co.,

**QUO VADIS**

Corse Payton's Comedy Co., J. V. Macarty, Manager.

Corse Payton's Stock Co., J. V. Macarty, Manager.

Corse Payton's Southern Stock Co., Isaac Payton, Manager.

Washington, D. C., and formerly treasurer of Chase's Theatre, Baltimore, died in Washington, N. Y., on Oct. 10, of acute Bright's disease. He was thirty-six years of age and leaves a widow, who is living at Mt. Vernon, O.

Mrs. Lily Rogers, who was many years ago a noted soprano, died suddenly at Friendship, N. Y., on Oct. 10, of apoplexy. In recent years Mrs. Rogers had played under the management of her husband, R. O. Rogers.

Frank E. Fabey, the comedian, died at his home, at Gulfport, Miss., after an illness of more than a year. He was thirty-three years of age. The burial was made at Mississippi City.

Richard Ford, the variety actor, died in Bellevue Hospital on Oct. 15, of consumption. The remains were buried by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens.

Sampson Harris, father of Al Harris, manager of The Sweet Croquet company, died at Newark, N. J., last week. He was sixty-seven years of age.

The mother of Director Heinrich Conrad died in Vienna, on Oct. 12, at the age of ninety years.

Ora Moore, sister of Victor Moore, died at Phoenix Ariz., on Oct. 14, of consumption.

**FLORENCE BINDLEY TO STAR.**

Florence Bindley, of The Pay Train fame, who has been in vanguard for the past six years, has had a tempting offer (which she has accepted) from Fox and Mittenenthal Brothers to star for five years in melodrama and musical comedy. The four will open Christmas week and Miss Bindley will be surrounded by an exceptionally strong company of players. A new play by Hal Reid, requiring two cars to transport the scenic and mechanical effects, will be the vehicle.

**Barred.**

**BENNETT-LANG.**—James C. Bennett and Gertrude Lang, at Chillicothe, O., Oct. 10.

**HAMILTON-LINDON.**—John M. Hamilton and Edna Earle Lindon, at Taunton, Mass., by Rev. C. A. Talmage, Oct. 8.

**KURS-HEISER.**—John George Kurs and Fanni Heiser, by Magistrate James H. Murphy, in Jersey City Oct. 13.

**LONG-GERARD.**—John T. Long and Marcella Gerard at Chillicothe, O., Oct. 10.

**NEWTON-ASHTON.**—Charles Newton (Lindner) and Dorrit Ashton, by Rev. C. Betz, at Rochester, N. Y., Oct. 18.

**Died.**

**ANDREWS.**—Josephine Andrews, in Richmond, Va., Oct. 28.

**BERTRAND.**—Almae C. Bertrand, in New York city on Oct. 18; aged 95 years.

**DE KOLTA.**—At New Orleans, on Oct. 11, of Bright's disease, Joseph De Kolta.

**DRESSER.**—At Salem, Mass., of pneumonia, Daniel F. W. Dresser.

**FAHEY.**—Frank E. Fabey, at Gulfport, Miss., Oct. 27, aged 33 years.

**FORD.**—Richard Ford, in New York city, on Oct. 15, of consumption.

**JARRETT.**—Henry C. Jarrett, in London, Eng., Oct. 14, of heart failure, aged 78 years.

**MORRIS.**—Andy Morris, in Chicago, on Oct. 12.

**ROGERS.**—Mrs. Lily Rogers, at Friendship, N. Y., Oct. 10.

VAUDEVILLE.

**MISS ELSIE JANIS** {Little Elsie}

The American Cissy Loftus

Busy all the time in spite of "knockers."

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A singing act with a heart story and a plot. Now being produced with gratifying success by the

**TROCADERO QUARTETTE**

Now in our second season with Quinlan and Wall's Minstrels.

Are now open for propositions for next season.

JOE BIRNES, Rep., en route.

**LEWIS McCORD**

Presents Willard Holcomb's laughable proposition of stage life, entitled

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Presenting A VERY BAD BOY, by Arthur J. Lamb.

This week, Jeffer's Theatre, Saginaw, Mich.

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Her repertoire includes, "Melba Waltz," "Sweet is Tipperary," "Gates of Pearl" and "A Year Ago," published by Oliver Ditson Company.

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A good thing with a good show. Ask Imro Fox!

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Presenting in Vaudeville, this season,

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THE BLACKFACE SINGING COMEDIAN.

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In their REFINED COMEDY, SINGING AND DANCING Specialty.

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Dockstader's, Wilmington, 19-24; Proctor's, Albany, 30-31; Pastor's, N. Y., Nov. 27.

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**THE FAMOUS****Exposition Four**

THREE ALEXANDER BROS. and JAMES B. BRADY.

Wood Alexander as "Sure Money, the Undertaker," in McFadden's Flats, acts the part.

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"Lauder and Stanley have become Vaudeville headliners by the presentation of their artistic comedy sketch, 'Detained on Business.'"—Boston Herald, Sept. 30.

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Australia until November 10. South Africa, December 14, for Mr. E. Hyman.

AMERICA'S BEST HUMOROUS SINGER.

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AN APPLAUSE HIT EVERYWHERE!

Now booking time for this season.

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**POWERS and THEOBALD**

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Just concluded twenty-five weeks in Vaudeville, from New York to San Francisco. Address National Hotel, Chicago Oct. 1 to 15.

**LONDON "MUSIC HALL,"**

The Great English Vaudeville Paper—Weekly.

461 STRAND, W. G.

ARTHUR J. LAMB.



Photo by Marceau, N. Y.

Arthur J. Lamb, the original of the above cut, is well known in New York, especially in theatrical circles. He is the librettist of *The Flamingo* and has written several song successes and other matters. His melodrama, *Queen of the White Slaves*, comes to the Grand Opera House, New York City, Nov. 30. Among his songs are "A Bird in a Gilded Cage," "Asleep in the Deep," "The Star That Falls from Heaven," and "The Mansion of Aching Hearts."

## DOWN IN MUSIC ROW

Lottie Gilson looked stunning in her new gown as she drove up to the Feist Building in an open Victoria, accompanied by Billy Hart. This was her first visit to the big new building, which she declared was the handsomest for its purposes she had ever seen. Three Feist songs in her repertoire was the result of her visit.

The Dowling-Sutton Music Publishing Company, at No. 12 West Twenty-eighth Street, this city, have published their new catalogue of songs and instrumental music for October. The list is headed by their feature number, "Dear Little Arab of Timbuctoo," a descriptive ballad, in their feature illustrative song, "In Those Happy Autumn Days," as sung by Reese V. Prosser, of the A. G. Field's Minstrels, has already become widely popular.

"Ma Mornin' Glory Babe," the song especially selected by Katharine Trayer, has taken Philadelphia by storm. This result was predicted by the Peerless Publishing Company, who own this song.

The following appeared in the Williamsport *News*, Oct. 12: Mrs. F. W. Vandersloot last evening carried out a delightfully arranged surprise party in honor of her husband's birthday in their pleasant home on Edwin Street.

Brooks and Denton are being complimented for the excellency of their new orchestra, under the able direction of Charles A. Prince.

Lee Oren Smith has arranged several numbers for the Drury Lane Theatre, London.

"The Girl I Should Have Married Long Ago," "My Sunny Sue," and "The Curse of a Pretty Face," published by the Vandersloot Music Publishing Company, of Williamsport, Pa., are being sung by the best singers with good results.

Nat M. Willis, who is starring in *A Son of the South*, "The Smile That Won't Come Off," by Standish and Silberberg, is one of the real comic hits of the present season. Mr. Standish has supplied him with a number of topical verses.

The Walrus Music Company's new coon song, "You've Got to Pay That Grocery Bill," has started off with a rush. From present indications it will prove a tremendous hit with coon song singers. Tascott, Trask and Gladden, Cook and Wilson, Davis and Walker, and other well-known vaudeville stars will feature it the coming season in their repertoires.

But one song is introduced in the melodrama *Wedded and Parted*. It is Heelan and Helf's "Boys in the Gallery for Mine," and rendered by Lizzie Mulvey.

"Sadie Green," waltz song, was a hit at the American Theatre last Sunday night.

Martha Josephs is singing with great success "That Must Be Love," "My Cozy Corner Girl," "Come Down, Ma Evening Star," and "The Girl in Blue."

Francis Wallace, the tenor, who has been making a feature of Standish and Silberberg's new ballad success, "Dear Rosalie," sang it recently at a concert at Terrace Garden and was obliged to respond to a double encore.

The Busch Temple Quartette are using a very effective arrangement of "Little Sallie Brown."

May Roslyn is making a tremendous hit with "Oh-oh, Miss Josie."

Henry and Hoon are introducing "Every Man's a Volunteer" and "The Spirit of '76" in their new and novel specialty.

The Girl From Dixie has conquered the North and Irene sentry has scored in the title role. Among the most striking of the songs is "Mary from Maryland," by George Norton, author of the famous "Sing Me a Song of the South."

"Johnny Strong," a comedy number which is sung by Al. Hart, also made a big hit, and "When I Look into Those Lovely Dovey Eyes," by Rida Johnson Young and Manuel Klein.

Charlotte Guyer George, in her coming tour in October over the Keith circuit, will feature the Walrus Company's ballad, "Tell Me Once Again."

The Everett Sisters are singing Anna Held's greatest hit, "Pretty Mollie Shannon," and also John W. Bratton's "My Cozy Corner Girl."

Lila Lindon is using the waltz song, "While the Moon Shines Bright," and "I Feel So Very Lonely."

Louise Dunlap is singing "Ma Starlight Sue."

Alfred Nathan is successful at all the prominent vaudeville houses with his singing of "Because You Were an Old Sweetheart of Mine," and "Come Down, Ma Evening Star."

Maurice Haswell is singing "Still I am True" and "Sally" in Along the Kennebec. The Peerless Publishing Company receive many requests for these songs.

Lydia Hall is featuring Heelan and Helf's "What a Nasty Disposition for a Lady Like You."

Francis Wilson in *Ermine* has been very careful to preserve the original atmosphere. A new song which has been put into the piece and which will be done by Madge Lessing in "The Gainsboro Girl," written by Bernard Rolt. In "The Gainsboro Girl" Miss Lessing has a chorus of show girls, attired in Gainsboro fashion and set within frames to resemble paintings.

In *The Billionaire Sallie Fisher* has a ballad entitled "Little Drowsy Eyes," which she sings with a double quartette accompaniment. Another song, "Glory," done by Walter Percival, is far above the average march song. Three more popular songs in this comedy are "Miss

## MUSIC PUBLISHERS.

## "A BROADWAY FUTURE FOR MISS FRANCES."

Playing in the principal cities of the East is a splendid repertoire organization known as the Mason and Frances Company. They have been meeting with phenomenal success everywhere as a result of their splendid company and clever acting.

They produce eight or ten different plays each and every week, all of which are produced in a careful manner. Some of their productions are equal to any of the big road attractions that play but one piece.

Miss Corinne Frances has captured her audiences everywhere, and while she is now in repertoire, it will not be long until she will find herself firmly established on Broadway, together with the electric lights in front, and the big billboards all over town announcing the fact. Miss Frances is a very clever singer, having scored particularly with a clever song, entitled "A Rose With a Broken Stem," which she has been featuring for the past two seasons with wonderful success. She claims that this particular song is so good that it will never grow old, and the more she sings it the better she likes it. So if you are looking for a good ballad don't overlook "A Rose With a Broken Stem." Carrol Fleming wrote the words, and the music is by J. Everett Evans.

Leo Feist, 134 West 37th Street, is the publisher, and he will be pleased to send you a copy with an orchestration in any key you may desire, provided, of course, that you are a recognized professional. Send for it to-day.

In answering these advertisements please mention THE MIRROR.

Donah, "Your Own," and "She Reads the New York Paper Every Day."

Hattie Carmentella, with the Grace Hayward company, is singing Heelan and Helf's "Boys in the Gallery for Mine."

"The Wigwag Dance," Leo Friedman's Indian composition, was one of the attractive features as played by the band at Cummins' Indian Congress in Madison Square Garden.

Manley and Rose are meeting with great success singing "You Got to Pay That Grocery Bill." Published by the Walrus Music Company.

Belle Morse is singing Robb and Bratton's "My Little Belle of Japan."

Milton and Sargent Aborn, through the Witmark Music Library, have arranged to produce *The Fortune Teller*, Victor Herbert's great success, as done by the Alice Neilson Opera company. The Aborns will give this opera a magnificent production.

In Gus Hill's celebrated farce, *Happy Hooligan*, two songs, "Keep on a Shining Silvery Moon" and "Boys in the Gallery," are encored repeatedly at every performance.

A rollicking coon song, published by the Walrus Music Company, is being done splendidly by Richard Bowers.

Miss Caprice is rendering "When All Goes Wrong" at every performance.

Louis La Belle is singing "I Want Mine" and "In Georgia."

After a long and successful season on the Paradise Roof, in Punch and Judy company, Josephine Sabell has been booked solid for three months in vaudeville, prior to her sailing for Europe, where she is to have a prominent part in a big musical production. The song feature of her vaudeville repertoire is "If I Were Again a Baby."

"Boys in the Gallery" is the song Jessie West depends on for the hit of her clever specialty.

Paul West and John W. Bratton have made a contract for five years with a prominent management to furnish two operas yearly. They have already completed *The Man from China* and *The Princess Bon-Bon*, both of which will shortly be given elaborate productions.

Two important opera rehearsals are now in full swing. Mile. Napoleon, Gustav Luder's latest effort, which he has written for Anna Held, to the book of the noted French author, Jean Richepin, which has been adapted by Joseph Herbert, and the Fritz Scheff opera, by Victor Herbert and Harry B. Smith, which is also in preparation for presentation.

Florence and Holden are using "Sweet Bonny Nell," published by the Walrus Music Company, in their Irish act.

Eugene Ellsworth has written a new song, entitled "For Many Years," founded upon a pathetic incident in real life.

Irwin B. Walton, of *The Searchlights of a Great City*, is featuring "Somebody's Waiting For Me" and "On a Starry Night."

Louise Gandy says that "Oh, Golden Land of Peace" and "The Dewdrop and the Rose," both Leo Feist's songs, are two of the best numbers of her repertoire.

Petching Brothers are playing "Anona," "On a Starry Night," and "When the Band Was Playing Dixie," with great success.

Lilli Sinclair is featuring "In Sunny Africa" with success.

The Three Lelliotts are singing "Dolly Driftwood."

One of the biggest features of the Bohemian Burlesquers is the singing of Feist and Barron's new waltz song, "She's the Pride and the Pet of the Lane."

## ENGAGEMENTS.

Beatrice Morgan, by William A. Brady, for Captain Charley.

Eugene Cowles, William Castleman, Joseph Bartlett, and Louis Harrison are included in the cast of Fritz Scheff's new opera, *Babette*.

Georgia Wells and Forest Robinson will play the leading roles in *Little Black Parker's Lights of Home*.

Helen Hahn is now a member of the Babes in Toyland company.

Margaret Rourke, for *Escaped from Sing Sing*.

Estelle Wentworth, by George R. White, prima donna for Virginia Earle Opera company in *Sergeant Kitty*.

Carrie M. Miller, for *The Mocking Bird*.

Claude Soares, to play Banquo in *Macbeth*, with John Griffith.

Fin Reynolds, by the Whitney Opera company, to play Jonathan Phoenix in *When Johnny Comes Marching Home*. Opened at Freeport, Ill., on Sept. 28, 1903.

Nathan Aronson, for *His Majesty in His Majesty and the Maid*.

Luke Connors is to be leading juvenile for Florence Roberts' road season.

John L. Newton, leading man with Trinity Chimes.

Marie Gilmer, leading woman (second season) Dot Karroll company.

Adeline Mann, for *Sax Harbor*.

Thomas Martin, by George W. Lederer, for *The Jersey Lily*.

Walter Hall left St. Luke's Hospital last Tuesday after a five weeks' confinement resulting from appendicitis, and will resume his role with James K. Hackett in *John Ermine of the Yellowstone*.

Harry Ragan, press agent and advance representative for the A. G. Field Greater Minstrels.

Seymour A. Rose, by James K. Hackett, to support Isabel Irving in *The Crisis*.

Anthony Andre, by Peter J. White, to play *Mephisto in Faust*.

Virginia West has signed to play the leading ingenue role in *Sadie Martinot's* company, presenting *The Second Mrs. Tanqueray*.

Agnes Templeton, for the ingenue in *Trinity Chimes*.

Jane Rivers, as leading woman, for *A Gentleman of France*.

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William R. Randall and Mayme Bryant, by Sullivan, Harris and Woods, for the lead and heavy in *The Fatal Wedding*.Everett Butterfield, by Sterling and Cornell, for *Edwin Holt* company in *The Cardinal*.Fredericka Golog, re-engaged for *The Little Princess*.

Edward J. Connolly, by Charles B. Dillingham, for the Fritz Scheff Opera company.

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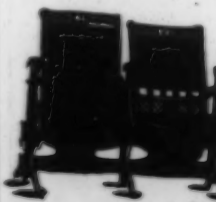


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